

Shaw's Suppressed Play About the War



THE NEW YORK
DRAMATIC
MIRROR



JULY 22, 1916

PRICE TEN CENTS



GAIL KANE IN CENTRAL PARK

Drama and Motion Picture News



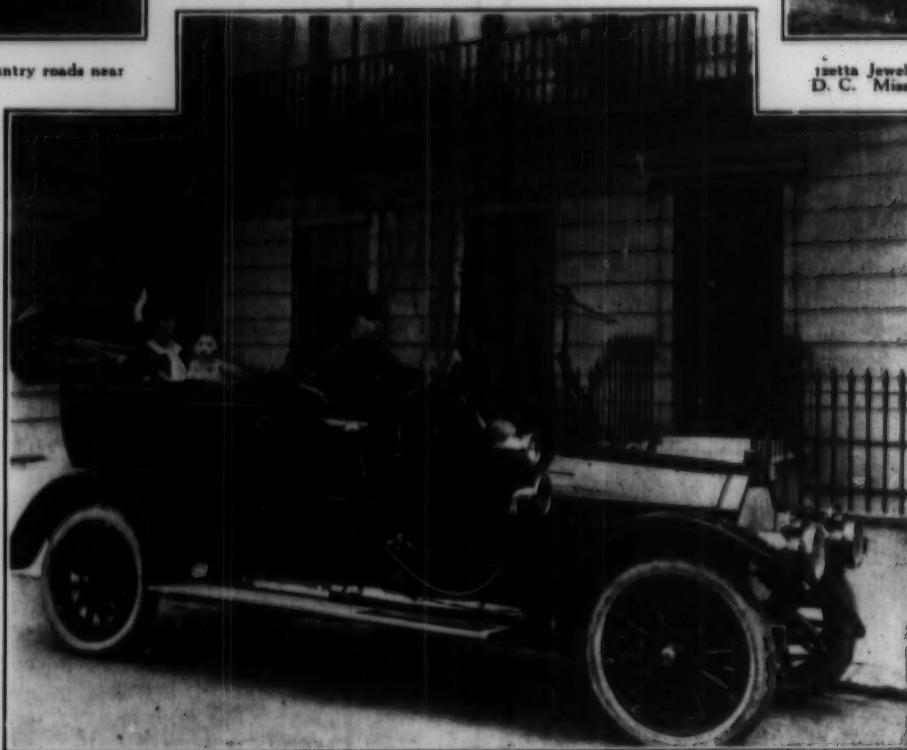
Claire Rochester enjoying a canter on the country roads near New York



Elmer Harris showing the results of a day's patience near his summer home on Prince Edward's Island



Miss Jewel on horseback in Rock Creek Park, Washington, D. C. Miss Jewel retired from the stage upon her marriage, in December, 1914, to the late Congressman, William C. Brown, of West Virginia



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An automobile ride with a canine companion provides Marie Tempest with plenty of rest and diversion summer afternoons



Clinton Preston believes the Adirondacks the ideal place for "roughing it"



Oliver E. Hinsdell demonstrates a certain agricultural knowledge at his summer home at Crystal Lake, Ill.



Norman Hackett and his little namesake, Norman Hackett Barber at San Diego, Cal.



An inviting part of the Rangeley Lakes in Maine, showing the landing at Pickford's Camps

PLAYERS AT PLAY



Louise Grassler in a picturesque spot near Tucson, Arizona



THE NEW YORK DRAMATIC MIRROR



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SHAW'S SUPPRESSED PLAY ABOUT THE WAR

"O'Flaherty V. C.," with Irish Personages and Scene, Banned in Dublin as Well as London, Declined in America and Known as Yet Only by a Few Privately Circulated Copies

By H. T. PARKER, *Boston Transcript*

NEARLY "unknownst," Bernard Shaw has written a play about the war, or as his detractors on the score of dramaturgy would probably call it, a dialogue. It runs in a short and slender act and it was destined for the stage of the Abbey Theater in Dublin; but even there the influence of Lady Gregory, who had partially persuaded Mr. Shaw to make the piece, could not secure so much as a single representation. In England, the censorship—to say nothing of the temper of the public and the managers—put performance out of the question; while even in the theoretically neutral United States, whither she brought a printed "manuscript" last winter, no one has been keen to risk what Mr. Shaw calls his "Interlude in the Great War of 1914" with "O'Flaherty V. C." for beginning of the formal title.

The brief action and the longer conversations of "O'Flaherty, V. C.," pass in Ireland, in the summer of 1915, for a space in a bright afternoon, on the lawn of Sir Pearce Madigan's country house. For the rise of the curtain, Mr. Shaw sets the scene with care. There are echoes out of the distance of "God Save the King" and "Tipperary"; there are sounds of a man dismounting and of a horse on his way to the stables; a thrush sings, until intruding humans frighten it away. Thereafter, these humans occupy the playwright to the exclusion of all else. In summary, they are: O'Flaherty himself, a private soldier in His Majesty's Service, back on furlough from the trenches in France to receive his Victoria Cross from the hands of the King, to pay a visit to his people at home, and, incidentally, with the prestige of his decoration for "personal valor," to play the hero there and thereabouts and so encourage recruiting; Mrs. O'Flaherty, his mother, an old peasant woman, with notions about her son, Ireland, the war and things in general altogether at variance with any observable or recorded facts, but none the less unshakably cherished by her and steadily comforting to her; Tessie, maid-servant at the manor, betrothed to the now unwilling Flaherty, with an expectant eye for the main chance in marriage to a hero who, no doubt, will be becomingly pensioned; finally, General Sir Pearce Madigan, retired officer of the army, full of the traditions of British soldiery, and landlord of the neighborhood.

Throughout "the interlude" there is almost no action in the usual sense of the word in the theater. The nearest approach to it is a short, swift and sharp-set quarrel between the two women as to their various claims upon the much-enduring O'Flaherty and their present expectations and disillusiones over him, conducted with Irish vehemence of word, gesture, shriek, tears and imprecation, and also with Mr. Shaw's habitual exuberance in such farcical passages. Otherwise the play which could hardly fill more than half an hour in actual representation, consists of conversations between O'Flaherty and Sir Pearce; between O'Flaherty and his mother, with occasional interventions from the elder man; between O'Flaherty and the insistent Tessie, and finally between the two soldiers. The clear purpose of these interchanges is to disclose and concentrate

the reactions of the private to his experiences in the field, his honors, the circumstances that he encounters at home, and the familiar folk whom he now sees, hears and judges with new eyes, ears and mind. Incidentally, being a Shawian personage, he is also the plausible voice of sundry impressions and deductions that Irish and Britons under the stress of war have yielded the playwright himself. Mr. Shaw animates and characterizes O'Flaherty into a vivid, vital and believable figure of life and the theater in the present hour, and he enriches him with more than one quality of what may be called the new Irish temperament. Irish idiosyncrasy of an elder sort, but none the worse or less silent for that, is plentiful in Mother O'Flaherty; Tessie is not much more than a quick sketch for necessary purposes, while Sir Pearce remains a serviceable interlocutor.

As the talk begins between the two soldiers in the garden, O'Flaherty is bored and wearied with his work as an instrument to recruiting. "What with the standing on my legs all day, and the shaking hands, and the making speeches—and what's worse, listening to 'em—and the calling for cheers for king and country, and the saluting of the flag, and the listening to 'God Save the King' and 'Tipperary,' and trying to make my eyes look moist like a man in a picture-book." O'Flaherty more than half wishes himself back in the trenches for a little rest and quiet. Yet, with true Irishry, he is amused at the anomaly of his present position—the honored guest of Sir Pearce from whom in the poaching of peace-time he had taken salmon and rabbits enough to be an "ornament to the county" in quite another sense from that in which the old general uses the phrase.

After this serio-comic prelude and picturing which strikes the homely, humorous, quasi-ironic note of the whole play and runs away occasionally, like all the rest, into Irish whim and extravagance, O'Flaherty and Sir Pearce fall to talk about active service and out of their interchanges springs Mr. Shaw's notion of the reactions of such a young Irish soldier to the experiences of warfare. "That was what I got to know," O'Flaherty runs on, "that fighting was easier than it looked and that the others were as much afraid of me as I was of them and that if I only held out long enough, they would lose heart and give up. . . . I know quite well why I killed 'em—because I was afraid that if I didn't they would kill me. . . . I've learned more than you think going into the wide world as a soldier. Don't talk to me or to any soldier of the war being right. No war is right and all the holy water that Father Quinn ever blessed couldn't make one right."

Then by easy stages, Mr. Shaw leads the conversation toward patriotism, Irish, British, abstract and general that O'Flaherty V. C.—and more than incidentally the playwright—may speak their minds concerning it. Patriotism, observes O'Flaherty ruminantly, "kept Ireland poor because, instead of trying to better ourselves, we thought we were the fine fellows of patriots when we were speaking evil of Englishmen that was as poor as ourselves

and maybe as good as ourselves." Next comes the turn of the English. In O'Flaherty's and not improbably Mr. Shaw's view, "they never thought of being patriotic until the war broke out; and now the patriotism has took them so sudden and come so strange to them, that they run about like frightened chickens, uttering all manner of nonsense. But, please God, they'll forget all about it when the war is over. They're getting tired of it already." Sir Pearce is properly irritated at these sayings. The war—he protests—"has uplifted us all in a wonderful way." The world will never be the same after it, and so forth, with the usual shibboleths. But O'Flaherty is not to be shaken. "That's what they all say, sir. I see no great 'differ' myself. It's all the fight and the excitement, and when that quiets down, they'll go back to their natural divilment and be the same as ever"—an opinion that clear-minded persons with much experience of the permanence of human nature have been known to share with the private.

As yet Mrs. O'Flaherty has not come upon the scene, but already she and her ways are cropping out of the talk of the two men as Mr. Shaw shuttles it back and forth between generalizations and the specific circumstance or impression that points them, between the larger reactions of the war and the V. C.'s immediate and familiar experience of it. Mrs. O'Flaherty, it seems, is a woman of fixed ideas. "She's like the English. They think there's no one like themselves. It's the same with the Germans, though they are educated and ought to know better." In fact, she is quite sure that every illustrious figure of whom she has ever heard—"from Venus to Gladstone"—was Irish, and altogether convinced that Shakespeare was born in Cork. It appears also that she is a highly romantic person for whom in particular her son has invented an apocryphal conflict in which he overthrew single-handed the German Emperor himself and no less than twelve of the imperial guardsmen—an anecdote that even the zealous Sir Pearce hesitates to use in recruiting speeches. No such scruples trouble O'Flaherty. "I've hardly told my mother the truth twice a year since I was born and would you have me turn 'round on her and tell it now, when she's looking to have some peace and quiet in her old age?" A truly Irish touch worthy to stand beside the explanation the son gave her of his enlistment. He was going, he said, to fight for the French and the Russians and it never occurred to the good old soul that they could be fighting against anyone but the English.

Thus foreshadowed, Mrs. O'Flaherty appears and straightway fills out in the flesh, in speech, in notions and manners, the preliminary sketching of her. With maternal pride, she turns the conversation upon O'Flaherty's decoration; then of a sudden gathers that it was the King of England who bestowed it.

"You'd take the hand of a tyrant red with the blood of Ireland—" she bursts out.

"He's not half the tyrant you are, God help him!" retorts O'Flaherty.

MADAME CRITIC

"NEW YORK is the best hot weather resort I know," remarked one of the Southern visitors within our midst during the recent hot spell which New Yorkers pronounced so unprecedented that they were almost willing to face the water sharks in preference; only, only—without being willing to acknowledge it, the natives know that this town is a wonderful place even in mid-summer, and I venture to predict that when some of our khaki-clad lads return from the Rio Grande, little old New York will be good enough for them for a long time to come. They won't even bother to hie them to the near by beaches to cool off.

Speaking of the Rio Grande, it's a good thing members of the militia did not attend the late play by Augustus Thomas in greater numbers, for they would not so cheerfully have left this cool island. At the time of the presentation of the Thomas Play I rather resented its dull monotony of atmosphere, which fairly reeked of heat and discontent—and the characters moving in the dust and high temperature were regulars, too; they didn't belong to the volunteers—but since reading the columns sent forth by our newspaper correspondents now in Texas, I am convinced that Mr. Thomas knew what he was dramatizing and not every playwright would have the courage to present so faithful a picture of conditions on the border. But of course the Mexican situation had not then reached an acute stage.

This is one of these rare instances of a play, which was written several years prior to production being premature. In regard to the domestic entanglements presented, let us hope our lads from Manhattan will be beset with no such difficulties. They weren't usual ones, by any means, nor were they pleasant, but they made for "punch" drama such as seldom occurs in everyday existence.

I suppose the coming dramatic season will see a surplus of military plays and musical comedies.

The highly successful rough ride of the rough riders on hobby horses at the Winter Garden is bound to inspire scores of imitators wishing to stir up the dust of entertainment patriotism and we may shortly expect all sorts of acts, specialties, and moving pictures featuring cavalry charges built on ideas similar to the latest novelty at Fiftieth Street and Broadway, which vies in popularity with the charms of the prettiest lot of beauties who ever tripped along the narrow runway. The Mexican hot air is bound to reach New York by Fall. We may even take to wearing sombreros by Christmas. Nothing seems impossible after the daily display of fur neckwear which causes strangers to stop staring at our skyscrapers.

What a silly fashion the fur neck piece is! I thought that the hot weather would end the fad, but after watching various young women attired as if residing in the arctic regions, I concluded that "mind over matter" must be the solution. The feminine sex is certainly becoming strong-minded. Some of those one would never suspect of having sufficient force of will power to carry an umbrella when it looked like rain are all equipped for a cool spell which is most *unlikely* to arrive at any time they may be promenading in the shade of Broadway.

Some go about with chokers of white fur, six inches wide and three deep, fastened tightly beneath their chins. Others have their shoulders encased in a fur wrap the size of a door mat which completely covers and protects the back from the heating breezes of Times Square or the automobiles which pass. Some sling skins from waist to shoulder *a la* Ingomar. The majority of those who do not drape furs about themselves wear silk dresses or tailor-made suits so that the visitors who came North last Summer and found the New York girls sensibly attired in dainty linen and lingerie dresses have been surprised to

lost their senses?" are a few of the remarks I have heard on the subject. Yet, the fair sex passes blithely by with paint and powder sticking faithfully. "Do women dress to please the men or not?" is still an old and unsettled conundrum. Judging from the fur controversy they wear what they choose, regardless of indignant protest. And the men continue to drape the despised furs about their shoulders whether they approve of them or not.

One fancies a man who interviews prominent stage people as living in a perpetual state of novelty of personality. That shows how little people who have no idea of the workings of the interviewer's mind really know. I had a heart-to-heart talk with an interviewer recently. He is a young man of brilliant



HATTIE DARLING AND SIX SIRENS OF THE VIOLIN, WHO HELP TO LURE THE PLAYGOING PUBLIC TO "THE PASSING SHOW OF 1916" AT THE WINTER GARDEN.

discover such things are not worn this year.

I know a young woman who fled from the roof of a popular hotel recently because, although the weather was unbearably hot, and she had gone there to keep cool, she found herself the only member of her sex attired in a lingerie dress. The men, on the other hand, have at last discarded their thick clothes and boldly disport themselves in the formerly despised Palm Beach suits. Last summer a young man of my acquaintance from Washington arrived in town for his vacation with several Palm Beach suits.

"I wore one 'once,'" he confessed. "Once was enough. I attracted so much attention I hadn't the courage to venture forth again. When will New York men become sensible?"

They are sensible enough at present, it seems. And how they do ridicule the fur fashion.

"Silly!" "Ridiculous!" "Have they

intellect, critical and kindly, too, and always ready and willing to be impressed. Can you picture such a combination? He has studied music under the best masters abroad, has traveled widely, and best of all has lost none of his enthusiasm. His interviews are rich in originality and individuality.

"How do you manage to coax these celebrities into permitting you to inspect their inner thoughts?" queried someone. "It's amazing how you seem to penetrate their very souls. They pour out the depths of their philosophy, their generosity, their—"

The interviewer cast a polite but blasé look in the direction of the rhapsodist.

"You discover things about them that the public would never know they possessed," continued the speaker.

The interviewer merely listened.

When the admirer of his work has departed, he observed cynically to me. "Quite true."

"What is true?"

"The observations of that unsuspecting reader of mine. I am sick unto death of the business of interviewing. I would be happy if my editor were to tell me that I would never have to call on a 'popular' or 'prominent' stage person again. This is one of those days when I feel like taking the whole world into my confidence and telling the truth about these people I interview. Oh, for a 'hut in the woods' where I could escape mankind, with the exception of a chosen few for the rest of life, a place where I could read and write my own thoughts, frankly expressed as mine, and not feel compelled to devote whatever talent I have to putting thoughts into the imaginary brains of other people.

"The truth! I am going to tell you the truth! Once in a great while the people I interview possess original ideas and express them in a clever manner, and, oh what a rare joy to meet one of those, but alas, in the great majority of cases they scarcely have two ideas in their heads. Sometimes these people tell me so. The very thought of being interviewed has left them 'cold and speechless,' they confess, 'with not a single idea with which to start the interview.' 'What shall I talk about?' they ask plaintively. 'Oh say any old thing about me!' they advise. 'Can't my press agent send you something?' they beg. 'How I hate being interviewed!' 'Really there is so little to be said about me!' Such modesty!

"My path as an interviewer was a difficult one. Having read the interviews of experienced writers I had looked forward with pleasure to meeting interesting persons. At first I wrote conversations as they occurred and they were mere skeletons of commonplace talk. 'This will never do,' said my editor. 'But this is all I could get' I protested. 'The man had nothing to say.'

"The editor gave me a pitying glance. 'Then you must make him say something,' he suggested. 'He'll stand for it and be glad to get the publicity. If they don't use their brains, use yours.'

"And that is what I am too often forced to do. Just think a bit. How is it possible that one stranger meeting another for a half hour will pour out all the confidences and philosophy of life that the public reads. It isn't done.

"I am the interviewer and the person interviewed in nine times out of ten. At first I rather resented putting my own thoughts of life into the mouths of real people whom I had just met and perhaps would not meet again, but I had to earn my living and the public had to be interested. It would have been all right in fiction, but as fact, that went against my finer sensibilities. Besides, when I can afford the luxury of writing a novel, I shall have nothing original left to say.

"The worst of it is, by the time the interviewer appears in print many of these spoiled persons I have interviewed have forgotten that they had had nothing to say and actually congratulate me upon my cleverness in having remembered so much of their conversation.

"I am tired of making dull people say witty things. I am tired of making frivolous people philosophic. I am tired of making domestic examples of butterflies. I am tired of manufacturing facts from fiction. And so on as to antitheses. You may be sure that when I have an opportunity to write fiction it will not be founded on facts. There are no such things. And I do so want to tell the truth."

MARIE B. SCHRADER

Personal

ANDERSON.—"I thought you might like some tidings of our own Mary Anderson," writes a resident of London to the *New York Sun*. "At Stratford-on-Avon Memorial Theater in aid of the Star and Garter Fund, beautiful Mary Anderson electrified us with her acting. Never, I think, has she equalled her performance in 'Comedy and Tragedy' as she performed to-day. The same beautiful voice, the same beautiful



Bushnell, Seattle-Portland.

NORMAN HACKETT.

Who Recently Closed a Successful Season as Leading Man of the Wilkes Players in Seattle, Wash.

face. Mary Anderson grows younger with each succeeding year. To-day she looks ten years younger than she did ten years ago. You have no one in America to equal her, and we have no one in England to come within a mile of her."

BAKST.—Leon Bakst, whose work in designing costumes and scenery has revolutionized stage production in Europe, is going to open a studio in this city and has designated H. B. Marinelli as his agent to accept orders for costume designing, scene painting and interior decoration. Mr. Marinelli has made arrangements with the Law Studios to give Bakst studio room in which he can make a complete theatrical production and has sent out a circular letter to managers soliciting orders. The first commission Bakst received was to make several scenes for the New Hippodrome production.

BIRNEY.—Estelle Birney, who last season appeared on tour as the prima donna of "The Prince of Pilsen," has retired from the stage in order to embark in the more precarious occupation of combating air currents. Miss Birney was chosen to christen the captive balloon at Luna Park recently, and made the first ascension to a height of nearly 2,000 feet. The sensation of the flight gripped her to such an extent that when approached by Leo Stevens, the aviator, she immediately placed herself under his tutorship. Although only nineteen years of age, Miss Birney has achieved notable distinction in the theatrical profession. Following an early training at the Metropolitan Opera House, she was engaged for a leading part with Christie MacDonald in "Sweethearts" two seasons ago. Last season, in "The Prince of Pilsen," she appeared as Mrs. Crocker, the leading feminine role for-

merly played by Dorothy Morton, Trixie Friganza, and Frances Cameron.

COWAN.—Sada Cowan, author of "Playing the Game," which was produced in Atlantic City by the Henry B. Harris Estate, and "I Wish I Knew," a vaudeville novelty, in which Mrs. Ralph Herz is appearing, has returned to New York from her camp in the Maine woods to complete arrangements for the production of a new play in which a prominent actress is to be starred.

CRANE.—William H. Crane left San Francisco on July 13 for Honolulu, where he will remain for about three weeks. He will return to New York late in September to begin rehearsals of George Ade's new version of "Father and the Boys."

DOUGLASS.—W. J. Douglass, general manager of the Fuller Theaters Co., of Australia, who came to this country recently in quest of material for his circuit, left New York last week for the West, his route being arranged to permit stops at Baltimore, Washington, Pittsburgh and points between New York and Chicago, and from there he will follow a route to the Coast preparatory to sailing for home.

FABYAN.—Colonel George Fabyan, Chicago's most ardent supporter of the Baconian theory, writes the *MIRROR* that his work on the Bacon Cipher has progressed to such an extent that a number of professors have requested him to submit it to Professor Kittredge of Harvard. "One of them," he writes, "read your article on the closing paper of the tercentenary celebration of Shakespeare by Kittredge at the dinner table, and they all howled. The man who read it was a Harvard professor, and I don't think he liked it."

GLASER-RICHARDS.—Lulu Glaser, comedienne, and Thomas D. Richards, actor and vocalist, were married on July 10 in Stamford, Conn. Miss Glaser has been the star in several musical comedies, including "Dolly Varden," "The Madcap Princess," "Mlle. Mischief," "Miss Dolly Dollars" and "The Girl and the Kaiser." Part of the time Mr. Richards was her leading man. He was one of the principals in the original "Chocolate Soldier" company. Both Miss Glaser and Mr. Richards had been married before. She was the wife of Ralph Herz, who recently was married in Washington, D. C. They were divorced more than four years ago. Mr. Richards's first wife is a choir singer.

GOODHUE.—The many friends of Mrs. William Maxwell Goodhue (Carolyne McLean), will be rejoiced to know that she has entirely recovered from her recent illness, and with her husband is spending the summer at Ocean City, N. J. Prior to the opening of the season they will visit in Washington, where Mrs. Goodhue, being an army girl and the niece of Surgeon General and Mrs. Gorgas, is well known in society.

GOODRICH.—Edna Goodrich has been offered an engagement by the Shuberts in the new Anna Held revue. Negotiations have been made through M. S. Benthams. Miss Goodrich is hardly likely to be seen with Miss Held, since motion picture contracts in all probability will prevent.

HACKETT.—Norman Hackett closes this week a successful season of twenty weeks as leading man of the Wilkes' Players in Seattle. He is returning East for a brief rest at his home in Detroit before coming to New York to complete his plans for next year. Mr.

Hackett has been west since last July. He played stock star engagements in San Diego, Oakland and Salt Lake City, then was featured on tour with the Western "Kick-In" Company. Immediately following this engagement he accepted a flattering offer to head the Wilkes' Players in Seattle, an organization which has achieved the greatest success of any stock company ever in the northwest metropolis. In April the company gave a Shakespeare Tercentenary week, producing "Taming of the Shrew." The city was decorated in honor of the event, Mayor Gill officially proclaiming it a civic celebration. As Petruchio, Mr. Hackett won a splendid triumph. He was signally honored during the week by invitations to address the University of Washington and Seattle High Schools on Shakespeare.

KEANE.—Robert Emmet Keane and his wife, Muriel Window, are among the hits of "Razzle Dazzle" at the Drury Lane in London. Mr. Keane was suddenly called in to take the place of George Formby, who was too ill to open. Mr. Keane and Miss Window went on at five minutes before midnight and scored the outstanding hits of the four hour revue. Next day Alfred Butt signed Mr. Keane to star in a new piece to be produced at the Prince of Wales Theater on August 12.

KORFF.—Arnold Korff, of the Vienna Burgtheater, who played a number of engagements at the Irving Place Theater last winter and recently has been a feature of the Yorkville Theater for a season, returned to Austria with his wife, Annie Bauer, last Saturday. Mr. Korff is a native of St. Louis and anticipates no trouble with the English authorities. He expects to return in the fall.

LEA.—Emilie Lea has achieved considerable prominence since she left musical comedy for vaudeville. Miss Lea has been prominent in May Tully's fashion shows. Here her graceful dancing and agreeable personality made her a warm favorite. Miss Lea is now at the Palace theater in an elaborate dancing novelty, produced by Miss Tully.

MACKAY.—F. F. Mackay, will celebrate the eighty-fourth anniversary of his birth on July 20. "Eighty-four years old, reckoning by the flight of time," says George Morton, "and eighty-four years young, computing from a physical and mental tabulation." Frank Findley Mackay is an active member of the following societies: The N. Y. State Association of Elocution and The National Association of Elocution, Green Room Club, Players' Club, Actors' Order of Friendship, Actors' Society, Second Vice-president and Chairman of the Executive Committee of the Actors' Fund of America. Mr. Mackay is also president and director of the National Conservatory of Dramatic Art, Elocution and Oratory, at 145-147 West Forty-fifth street, New York.

McLELLAN.—C. M. S. McLellan, author of "The Belle of New York," "The Pink Lady," and other musical comedies is reported from London to be slowly but surely regaining health, following an illness of several months. His son is an officer in an English regiment in France. Mr. McLellan's collaborator in many musical productions, Ivan Caryll, has left London for his garden in France.

MORTIMER.—Henry Mortimer, who has been playing in Edwin Milton Royle's comedy, "Peace and Quiet" left New York on July 11 for Plattsburg where he will remain in training

for four weeks. Mr. Mortimer is an experienced man at handling a gun, having won honorable mention as a marksman in several contests abroad. He will return to New York in the fall to assume his role of the lawyer in "Erstwhile Susan."

OSSO.—Oscar Osso has been appointed the exclusive representative in the United States and Canada of the French Society of Authors and Composers, (Societe des Auteurs et Compositeurs



Ica L. Hill's Studio, New York City.

MISS EMILIE LEA.

Charming Dancer, Who is Appearing at the Palace Theater This Week.

Dramatiques.) Mr. Osso's offices are in the Brokaw Building, 1457 Broadway.

PLATT.—A dispatch from Los Angeles states that George Foster Platt, director for the Lasky Feature Play Company, has now practically recovered from his injuries received in the automobile accident in which Clinton H. Stagg and Malcolm Strong were killed, and it is expected that he will be able to resume his duties at the studio the last of the week.

SANTLEY.—Joseph Santley is in Miss Alston's private hospital in West Sixty-first Street, convalescing from an operation for an impacted tooth. Mr. Santley recently withdrew from the cast of "A Pair of Queens," in Chicago, to undergo the operation.

TSINGTAU ORCHESTRA.—The Tsingtau Orchestra, of the imperial German third sea battalion, is gaining marked population throughout the Middle West where it is giving a series of outdoor concerts. Since arriving in New York the orchestra has been quartered on the Hamburg-American Line steamer *President Lincoln*, and upon various occasions, by consent of the embassy, has given concerts in aid of charity. It has played in Carnegie Hall, New York; in Philadelphia, Chicago, Mount Vernon, Flushing and other cities. The orchestra is under the leadership of D. K. Wille.

WALL.—Dorothy Wall, of Wall and Jackson, now appearing at the Winter Garden, has been given the understudy to both Florence Moore and Elida Morris. Miss Wall has scored a hit of her own at the Winter Garden, and is likely to be seen in a more important role of a musical production in the near future. She is unusually promising.

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TOOTLE'S OF ST. JOE

THE possessive in the caption looks Dickensian. Had DICKENS ever heard of it he would have embalmed it. Tootle's was the first pretentious theater in St. Joseph, Missouri, and St. Joseph (the natives call it St. Joe) is the Might Have Been Metropolis of that section where Kansas City started on its boom, on the south, and where Omaha grew up in the north, and that wide waste on the west where Denver was cradled later. Let us tell you about the romance of Tootle's of St. Joe.

The house has been closed for some time owing to a law suit between the owners and the Shuberts of New York. We don't know what the litigation was about, and we hope no one will tell us. But it is all over, we learn from our St. Joe correspondent, and the house has been leased by a Kansas City stock manager who will reopen it next Fall with a string of legitimate plays.

Tootle's was a sort of present to the people of the always substantial and aristocratic town that was started by old JOE ROBIDOUX, a Frenchman who had an Indian wife, and the first streets of the place were named for the Robidoux progeny. The town set the commercial gallop in its part of the country in the days of the Pony Express and of the invasion by teams of the land which was called El Dorado. The old place had never had a first class theater, although famous players appeared there in some town hall. There was living in St. Joe at this time a merchant, "MILT" TOOTLE, who after became the A. T. STEWART of the north-

west. He was the first dandy in his dress in the town. He wore a "stove-pipe" hat every day to business, a frock coat, pressed trousers, and kid gloves. He was austere in manner. They say he never sold a yard of goods in his life. The "hands" in the store did that and "MILT" stood around and took in the money. He was a bachelor recluse. He never until some time later attempted to invade the exclusive social set—and it was gilt-edged—and society made no effort to woo him. That art was not vogue in that day. A man had to have something besides money in old St. Joe before he could "come across" the carpet, as we say in this age. "MILT" TOOTLE just kept dressed up all the time and never tried to "keep company" with any of that famous galaxy of beauty which made the town as famous as a certain brew of beer made Milwaukee.

One Sunday "MILT" TOOTLE went to church. That was town talk for a while. The belle of St. Joe was a member of the choir of that church. She soon became Mrs. MILTON TOOTLE. The wedding took place in the church where the merchant prince had been an attendant. While as many as the edifice would hold were watching the marriage, the "balance" of the town stood without in the drenching rain to get a glimpse at the bride. No wedding like this had ever occurred in the town before, none like it has ever taken place since. The first palatial residence built in St. Joe was erected by MILTON TOOTLE. There he took his bride; there their children were born. Mr. TOOTLE became as great a civic as he was a merchant. He planned and superintended the erection of Tootle's Opera House. He actually bossed the job.

When it was finished it was the biggest and finest theater in the west. Even St. Louis, the metropolis, had nothing that surpassed it. It was the architectural gem of the town. Everybody who visited St. Joe went to see it. All of the great players of that day appeared on its boards. Every great lecturer who spoke in the town spoke from its stage. It was formally opened in the 70s. Old BEN DE BAR, the great Falstaff of his time, took his company "all the way" from St. Louis and played "The Merry Wives of Wind-

sor" there. For a long time MILTON TOOTLE and his family occupied their box at every performance in the house. The theater was the pride of the man who built it. He loved it. It was his monument to the city where he had amassed his fortune—where he married the prettiest girl west of the Mississippi River.

After his death, Tootle's Opera House remained; it retained his name. Other playhouses were built, people came and went, and stars faded out, one by one, but Tootle's Opera House stayed put. It has had its trials. It has opened and shut as often as is the case with most playhouses, but it always came back, and no matter what the performance was the house was filled. If any catastrophe ever strikes the town and levels the old house, its site will be a landmark. Succeeding generations in St. Joe will point out the spot to their children and other people's children as that upon which "MILT" TOOTLE built the Opera House which he gave to the city. If the present city has any civic pride, as it used to have, it will erect a statue of MILTON TOOTLE and put it in the lobby—and it should represent him in his frock coat and pressed trousers and kid gloves, and "stove-pipe" hat, and a cigar in his mouth, for he was never seen in the streets without his "smoke."

THE MOVIE TOUCH

The Megalo Motion Company (U. S. A.) has the pleasure to announce the release of its latest triumph, a film version of the well-known nursery rhyme

"MARY HAD A LITTLE LAMB."

Stupendous production. Genuine British classic revitalized by American methods, featuring MISS EYLASH BLACK, the \$10,000 screen star.

Short Synopsis: Mary at home. The old farmstead. Five hundred specially trained Sussex sheep, with genuine shepherds. Mary thinking. "What is my lamb's fleece like?" Fade out, revealing real snow, 2,000 tons of which have been specially imported from Nebraska for the purpose of this unique comparison.

"AND EVERYWHERE THAT MARY WENT"

For the first time these lines have obtained, thanks to American enterprise, their full interpretation. See the world-voyagings of the heroine. Watch Mary in the glided salons of Paris and Monte Carlo, in Thibet and the South Seas, always accompanied by her pet.

N. B.—That lamb was some goer, but the film is out to beat it.

Five million dollars were spent on this unique picture-drama, but you can see it for 10c, upward.

Released shortly. Have your local motion manager order.

"MARY HAD A LITTLE LAMB," and insist that he gets it.—*London Punch*.

ANOTHER WAY OUT

Editor DRAMATIC MIRROR: Sir—On page 18 of your last issue is a news story under the heading, "The English Invasion." Again, I quote the closing paragraph:

"The easy way out undoubtedly is for American performers to decline to come here (London) until the war is over, when the old interchange can be resumed without causing trouble."

Is this put forth seriously? If it is, may I also put forth seriously its counterpart:

"Make it easier for Americans to do this, let England recall from this country its citizens until the war is over, thus leaving this country to us, as we are asked to leave England to Englishmen. This is fair play."

D. H.

FRIEND OF DRAMATIC EDITORS

(From the Hartford Post.)

I have helped myself so often to the theatrical news in the DRAMATIC MIRROR that it will, I feel sure, interest my readers to see just why I make as liberal use of other people's brains. For thirty-six years the Mirror has steadily gained a place in the affection of most of the dramatic editors in the country by furnishing them with the firm and most reliable theatrical news.

"MIRROR" ISSUE A BIG SELLER

(The Bookeller, Newsdealer, and Stationer.) THE DRAMATIC MIRROR's July 1 issue should prove a "big seller" in view of the nation's wide interest in motion pictures and the appearance in that number of The American Film Studio, which is the third of the Studio Series.

EDITOR'S LETTER BOX

[Correspondent's asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR's letter-list or forwarded to their private addresses if on file in THE MIRROR's office. Questions regarding private life of players will be ignored. No questions answered by mail.]

PHILADELPHIA ADMIRER OF MIRROR.—We have no address at present for John Warner.

N. O. D., Fairhaven, Mass.—Virginia Pearson was born in Anchorage, Ky. She is with the William Fox Motion Picture Co.

E. L. C., Buffalo, N. Y.—We have an address on file for Virginia Milliman. Address mail to her in our care and we will forward it to her.

MRS. M. N. F.—There is an actress by the name of Collette Power and one by the name of Jule Power. The latter appeared in vaudeville with Edwards Davis.

S. G., Suffolk, Va.—Jane Cowl will open out of town for a preliminary tour in "Betty Behave," before opening in New York. Margaret Illington will appear in a new play next season.

BARTLETT AND BARTLETT, Boston.—We regret that we have no record of Beatrice Dare or Dale, who appeared in Aborn operas. Neither have we any information of a Mr. Nelson.

I. HELLER AND CO., New York City.—May Irwin is probably at her Summer home in the Thousand Islands. We do not know where Marie Dressler is. Address Madame Schuman-Heinkel in care of the Musical Courier.

R. T. P., Chicago.—In last week's MIRROR we had a list of places where people prominent in the profession were vacationing. You will undoubtedly be able to locate most of the people in that list. All the others have been mentioned in THE MIRROR from time to time and by reading the paper carefully you can keep in touch with the players.

BIRTHS

A DAUGHTER was born to Mr. and Mrs. Tom McNaughton (Alice Lloyd) on July 14. This is the McNaughton's second child.

DIED

DOROTHY.—Virginia-Dru Dorothy, daughter of Gavin Dorothy, died after a short illness, at Decatur, Ind., July 10, aged eleven years. She was born April 19, 1905, at St. Louis, Mo. Little Virginia-Dru made her first appearance on the stage when but a year old at the Capitol Theater in Little Rock, Ark. Later she played speaking parts with Emma Bunting at the Seattle and with T. Daniel Frawley at the Lola, Seattle, Wash. She appeared for a short time in vaudeville in an Abraham Lincoln sketch. She also played in stock at Springfield, Mo., and Wichita, Kan. Among the many parts in which Virginia had been seen were: Little Willie in "East Lynne," Eva in the William A. Brady's production of "Uncle Tom's Cabin," Grace in "Human Hearts," Virginia in "An American Girl," and Mary in "Ten Nights in a Barroom." Besides her father and stepmother, known professionally as Beatie Hawthorne, Virginia leaves a host of friends and acquaintances in and out of the profession. Her mother, who was known to the stage as Virginia Harvey, died in Springfield, Mo., in April, 1912.

VAN.—Billy Van, known to the profession as "Minstrel Billy Van," to distinguish him from Billy B. Van, the vaudeville performer, died in Bellevue Hospital on July 11 as the result of an apoplectic stroke from which he suffered July 8 near his home, 306 West Forty-sixth Street. He was about fifty years old and leaves a daughter, who is a resident of Olean, N. Y. Mr. Van was born near Cincinnati about fifty years ago and began his professional career as a black-face comedian before he was twenty-one years old. Later he joined H. Henry's Minstrels, and was at different times with Barlow, Wilson, Primrose and West, A. G. Fields, and other minstrel companies.

SITTLER.—Elizabeth M. Sittler, mother of Blanche Shrier (Mrs. J. L. Crane), died at her home in Memphis, Tenn., on June 28. Mrs. Crane was with her mother at the time of her death.

GOFF.—Claude Goff, known professionally as Karlene Kennedy, was killed July 8 in his act, Slide for Life. The wire stretched midair between two buildings broke while he was on it, and caused his death. He is survived by his widow. He was playing at the Empress Theater in Omaha.

IN MEMORY OF JOSEPHINE COHAN

Farwell dear sister,
 Words will fail to tell
 The grief that now is ours,
 That thou hast passed
 Out of the lives of those who loved thee,
 Ere thou wentest to a long rest
 So richly earned by work and sweet personality.
 For many days the tears will dim our eyes
 Until forgiveness brings consolation.
 Then for our lives it will be happiness to talk
 Of how we loved thee
 For thy grace and honor to our craft,
 And may God in His Mercy
 Comfort thy kin to whom thou wert so dear
 And hear our prayers.
 Requiescat in pace.

THE GREENROOM CLUB,
 D'Arcy.

BUSY YEAR FOR SHUBERTS

Managers to Have Twelve New York Theaters
—New Dramas and Musical Comedies

Encouraged by the success of last season the Shuberts are planning the most active and ambitious year in their experience as producers. Twelve New York theaters will be under their control, the additions to the list being the Astor, recently acquired from Cohan and Harris, and two playhouses now being built in Forty-fifth Street, almost opposite the Booth Theater.

Among the new plays to be produced by the Shuberts will be "Fixing Sister," in which William Hodge has been appearing on the road and "Somebody's Luggage," a farce by Mark Swan. Louis Mann will make his appearance in a new play as yet unselected, and Eugene Walter's dramatization of "The Little Shepherd of Kingdom Come" will be presented. A new comedy by Alfred Sutro will also be offered.

In the musical field the Shuberts will present Anna Held in a revue, an operetta, in which Margaret Romaine and John Charles Thomas will have the leading roles, and a new musical play in which Clifford Crawford will be the star. During the holidays there will be a revival of Reginald de Koven's operetta, "The Highwayman."

Other musical productions in prospect include "Rund um die Liebe," by Oscar Strauss; "The Star Gazer," by Franz Lehar; "The Cave Lady," by Harry B. Oison; "Her Soldier Boy," by Victor Leon, which was recently tried out in Chicago; "Lieutenant Gus," by A. M. Willner and Robert Bodansky; "The Girl from Brazil," by Julius Brammer and Alfred Grünwald; and a piece by P. G. Wodehouse and Jerome Kern. There will also be a musical comedy by Cosmo Hamilton and Leslie Stuart.

The Shuberts will send on tour three companies of "Hobson's Choice," and the same number of "The Blue Paradise," while "Alone at Last" will be given by two companies. Among their productions of last season which will be sent over the country are "The Fear Market," "Just a Woman," "A King of Nowhere," with Lou Tellegen; "A Pair of Silk Stockings," and "A Lady's Name."

WILLIAM'S NEW PLAYS

Works by Galsworthy and Chesterton to be
Among His Next Season Productions

A production of Ibsen's "An Enemy of the People," as exclusively announced in last week's Mirror, is among John D. Williams' most important plans for the coming theatrical season. According to an announcement on Saturday, he will present the play in the last half of the season. An interesting feature of the production is that Mrs. Fiske will supervise the final rehearsals while filling engagements near New York in "Erstwhile Susan." The play will be interpreted in the spirit of high comedy.

In addition to "An Enemy of the People," seven other new plays will be produced under Mr. Williams' direction. Among these will be Galsworthy's "A Bit of Love," "The Realist," by Eden Greville, which Mr. Williams will present by arrangement with Harrison Grey Fiske; Langdon Mitchell's version of "Pendennis," written for John Drew; "Magic," by G. K. Chesterton, in which O. P. Heggie will take the leading part; Edward Sheldon's drama, "The Lonely Heart," in which John Barrymore will appear following a touring engagement in "Justice," and two new plays by Harold Brighouse, entitled "Zack" and "Silver Tongued Garside." In these plays, which are concerned with English provincial life, Richard Bennett will have the stellar role.

B. Iden Payne, who staged "Justice," will have charge of all the new plays with the exception of "An Enemy of the People."

GIVE PREPAREDNESS DRAMA

"Our Country First," by Miss A. N. Rance
Produced at Atlantic City

A drama, entitled "Our Country First," based on the theme of national preparedness, was produced last Monday night at the Nixon Theater in Atlantic City. The play is from the pen of Miss A. N. Rance, and it is being presented under the management of Edward F. Rush and Lyell D. Andrews. It is described as "an American play, written by an American girl, and acted by an all-American cast." In the company are Ethel Grey Terry, W. T. Carleton, Thurlow Bergen, Helen Fulton, Robert Armstrong, Geoffrey C. Stern, John Marble, Amelia Myers, N. H. Herman, Robita Bellinger, Brandon Peters, Francis Jordan, Cliff Hecklinger, and Barney Maxwell.

FAVERSHAM IN SHAW PLAY

To Produce "Getting Married" Here With
Henrietta Crosman in Chief Feminine Role

William Faversham has obtained the American rights to George Bernard Shaw's comedy, "Getting Married," and will produce it in New York in October with himself in the part of Hitchkiss and Henrietta Crosman in the chief feminine role. The cast will also include Hilda Spong and other notable players.

There is a possibility that Mr. Shaw will journey here for the first performance as he has declared such an intention in a letter to Mr. Faversham.

TO JOIN CIRCUS AND GRAND OPERA

Andreas Dippel Believes Production of This Character Would
Be Profitable

Andreas Dippel, who for the past two seasons has confined his producing activities to the lighter form of musical pieces, is planning to return to the field of grand opera. He has hit upon a scheme which he believes will bring money into grand opera coffers in quantities never before equalled. It is none other than the presentation of opera in conjunction with a circus. If the plan is adopted, "Aida" will in all probability be the opening production, as it offers splendid opportunities for circus pageantry.

Mr. Dippel believes, according to reports, that the strict discipline of the circus would be highly effective in restraining operatic stars from their tendencies to be temperamental, and that the thorough organization of a circus, if properly utilized, would make grand opera pay.

The plan of a grand operatic-circus at first glance does not seem feasible owing, perhaps, to the fact that these enterprises

appeal to different kinds of audiences, and that the relation between a clown's performance and a soprano's aria is too wide to permit of any success. But last season pessimists were loud in their predictions that the Century Theater would be a ghastly failure were it devoted to the presentation of any form of entertainment except grand opera, and that an ice ballet could not hope to win any favor as part of a Hippodrome production. At any rate, Mr. Dippel's plan helps to contribute to the gaiety of the theatrical world during the Summer months.

Mr. Dippel retired from his grand opera enterprises two seasons ago, and decided to devote his activities to the production here of opera comique. He offered "The Lilac Domino" as the first production of his new season. Last year he produced out of town "Princess Tra-La-La," an operetta, which had been given at the Irving Place Theater as "Hohheit Tanzt Walzer."

MOROSCO'S NEW SEASON

California Producer Will Be Very Active In
New York

Oliver Morosco's first of a series of productions in New York this season will be "Up Stairs and Down," a comedy by Frederic and Fanny Hatton, which will be given its metropolitan hearing on Sept. 25, with Juliette Day and Frederick Tilden in the cast, among others.

On Oct. 9, "So Long, Letty," a farce with music, with Sidney Grant, Charlotte Greenwood, Walter Catlett, May Boley, and others, will be presented at a theater adjacent to Broadway. The play is by Oliver Morosco and Elmer Harris, with music by Earl Carroll. It will come from its run in Chicago.

About the first of November, "Canary Cottage," a comedy with music, also the work of Mr. Morosco, Mr. Harris, and Mr. Carroll, will be seen here following its production in Los Angeles, from where it will first go to Chicago for a preliminary run. Charles Dillingham and Oliver Morosco will present at the Globe Theater, in September, the English musical comedy, "Betty," which has had a run at Daly's, London. The book is by Frederick Lonsdale and Gladys Unger, lyrics by Adrian Ross and Paul A. Rubens, and music by Paul A. Rubens. Raymond Hitchcock and all-star cast will be seen in this play.

"The Song Bird," a comedy by Frederic and Fanny Hatton; "Amarilly," a drama by Leonidas Westerfield from the book by Belle K. Maniates; "The Brat," a comedy by Maude Fulton; "Mile-a-Minute Kendall," by Owen Davis; "Clinders," by J. H. Lawson, and "The Fibbers," by Grace L. Furness, are other new productions that are to follow.

On tour, Mr. Morosco will have his big successes, "The Cinderella Man," by Edward Childs Carpenter, with Shelley Hull and Phoebe Foster; Emily Stevens in "The Unchastened Woman," by Louis K. Auspacher; "Peg o' My Heart," by J. Hartley Manners, and "The Bird of Paradise," by Richard Walton Tully.

NEW PLAY BY TYNAN

He is Writing Drama Based on Life of Robert
Emmet

Brandon Tynan is writing a drama, based on the life of the Irish patriot, Robert Emmet, which he is planning to produce during the coming season, with himself in the principal role.

Mr. Tynan will open his new season with a brief engagement in Boston and other cities in "The Melody of Youth." Later he will return to New York to begin rehearsals of his new play.

THEATRICAL CIRCUIT ON BORDER

A theatrical circuit has been organized on the Mexican border to play attractions which are designed to appeal to the thousands of National Guardsmen encamped along the Rio Grande. The circuit includes McAllen, where the Seventh, Seventy-first and Twelfth regiments of New York are encamped; Pharr, where Squadron A has pitched its tents; Brownsville, Mission, Laredo, Eagle Pass, Del Rio, El Paso and Columbus. The first attraction to be booked is Thomas Dixon's motion picture spectacle, "The Fall of a Nation."

PASSING OF CHILDREN'S THEATER

The Children's Theater, on the roof of the Century Theater, Central Park West and Sixty-second Street, is to be converted into a restaurant with a dancing floor. The cost will be \$20,000. It is expected the restaurant will be opened at the time of the first performance in the Century of the Dillingham-Ziegfeld revue.

NEW HAMMERSTEIN PLANS

Seven Productions, Four of Them New, to Be
Under His Management

Arthur Hammerstein will have seven productions under his control the coming season. Five musical shows, including two "Katinka" companies, one "High Jinks" company, a new musical comedy to be produced by Mr. Hammerstein and Lee Shubert jointly, another musical comedy which is being written by Otto Hauerbach and Rudolf Friml, a farce-comedy, "Coat Tales," by Edward Clarke, and one dramatic production written by Cosmo Hamilton, entitled "The Mother-Woman," comprise the list.

"Coat Tales" will inaugurate Mr. Hammerstein's season and it will have its premiere at the Cort Theater on July 31. In the cast will be Tom Wise, Louise Dresser, Margaret Greene, Maude Hanford, George Anderson, Richard Tabor and others. The New York "Katinka" company, with T. Roy Barnes, Ada Meade, May Thompson and others, will reopen at the Lyric Theater the first week in August for a brief run before beginning an indefinite engagement in Boston. A second "Katinka" company will go on tour on Labor Day, covering the Western territory. One "High Jinks" company will be sent on tour, making the fourth season for this musical success.

"The Mother-Woman," a three-act drama by Cosmo Hamilton, is scheduled for production some time in September. Christine Norman will play the leading feminine role in this play. Mr. Hammerstein's final production of the season will be a musical comedy which he will produce jointly with Lee Shubert around Thanksgiving Day.

ELSIE JANIS TO SAIL

Elsie Janis will sail for England, with her mother, on Sunday. Miss Janis will return in time for the Ziegfeld-Dillingham production destined to open the Century Opera House in September.

Miss Janis, despite reports, is not likely to be seen on the other side, unless her engagement is limited to a week or two. Miss Janis's trip is a business one, since she will complete some pending theatrical arrangements in London and look over some affairs for her American representative, M. S. Rentham.

CORT SUED FOR CONTRACT BREACH

LOS ANGELES, Cal. (Special).—An action for damages of \$40,000 has been brought against John Cort by the National Grand Opera Company, alleging breach of contract. In the suit it is alleged that Mr. Cort failed to play the company in San Francisco three years ago when the opera company, organized here with many California singers and musicians in it, toured the Pacific Coast.

MUSIC CONDUCTORS' ELECTION

At the annual meeting of the Associated Musical Conductors of America, held in the society's rooms in the White Rats Club Building, July 7, the following officers were elected: President, Oscar Radin; First Vice President, Ivan Rudelski; Second Vice President, Sell Simonsen; Treasurer, William J. Kerngood; Secretary, Leon M. Polachek; Board of Trustees, Frank Mandeville, J. Rodewalt Lampe, Alex. Henderson, Max Herschfeld and Karl Weiselbaum.

PAYS TO ADVERTISE FOR LONDON

LONDON (Special).—William Boosey, chairman of the company, which is now running the Lyric Theater, has acquired the English rights to "It Pays to Advertise," by Roi Cooper Megrue and Walter Hackett. "The Barton Mystery," a melodrama by Mr. Hackett has passed its one hundredth performance at the Savoy.



What has become of the old-fashioned manager who used to announce his attraction as the "best play in New York"?

The exploit of Captain Koenig, of the German submarine liner, *Deutschland* reminds us that you can't keep a good man up.

Leo Bryan, son of Alfred Bryan, who wrote "I Didn't Raise My Boy to be a Soldier," has enlisted for service on the Mexican border.

The announcement that James J. Corbett has been engaged to head a company on tour in "Hit-the-Trail Holiday" is an obvious reminder that George M. Cohan is resolved to put a punch into his play.

News item: While bathing at one of the nearby resorts recently Grace Valentine, the actress, was pursued by a shark and compelled to seek the safety of the shore. We must admit that some of these sharks show rare discrimination.

The recent performance of "Othello" by a negro company was not the first presentation of the tragedy by members of the black race. On July 28, 1884, a company of colored actors, known as "The Astor Place Troupe" presented the play at the Cosmopolitan Theater, a playhouse located on the site of what is now the Broadway Theater. The company was compelled to end its engagement after a few performances, owing to bad business.

A. B. Corey, in the Detroit *Saturday Night*, recently devoted a column to a humorous account of the failure of the Friars to provide his paper with press courtesies for their performance in Detroit. Mr. Corey's "theatrical adventure" in part is as follows:

"Monday's performance had to be doubled, and then everyone could not get a seat. *Saturday Night* could not. Expecting the usual press courtesy, we did not provide for its omission. When we mentioned our tickets at the box office we were told the advance agent, Mr. Campbell (most happily named for the clan who are always 'coming'), had never heard of such a paper as *Saturday Night*. We had never heard of Mr. Campbell. But we felt that neither of us should remain so deplorably ignorant.

"Happening to have on our sweetest made-to-order New York suit, and a copy of the paper at hand, we slipped into our comfortable life electric, and hied us to the opera house. Mr. Campbell, when we handed him the paper, said that he had just been told it was 'exclusive.' We stated that it was of everything that ought not to be in it. He glowingly held forth upon the hundred thousand circulation of a daily. We ventured to suggest that though more people had a penny than a nickel, perhaps a larger proportion of the wicked people might be able to buy theater tickets than those who support the Vatican (Peter's pence, you know). He was not impressed.

"Many people," he said, "read only headlines in the papers. Not in weeklies. We informed him. We modestly stated our own claims to editorship as consisting in part in the fact that one of our parents had written eighty-three plays that were enacted. We then stated we had not lacked honorable mention by theatrical folk and publications, and had the delightful knowledge that we sat in our babyhood upon the lap of Edwin Booth, of the Florence, the Wallicks, the Davenports, the Southers, Charlotte Cushman, Mrs. John Drew, and many others, being profusely embraced and heartily praised.

"We were told that Mr. Campbell had sent in his report. On that list we were not recommended to mercy, nor awarded a seat. There was no personal feeling about it. Mr. Campbell did not know of *Saturday Night*; yet we have a New York, as well as a Chicago, depot. A New Yorker ourselves, born and bred, we are familiar with the saying, 'No New Yorker knows anything about anything outside of New York,' but we have our depot! We are not niggardly, and we would not have minded the purchase of seats, or even a tiny check for the club house, for we love the play and the player folk; but we could not overlook *Saturday Night*'s being overlooked.

"Now comes our aut aut aut aut aut. Messrs. Spaulding, Benest, George Cohan, Sam Harris, Louis Mann, and all the rest whose managing, planning and acting we shall give individual records later. Keep on coming, Mr. Campbells, now that you do know about us, with some giant combination and see we have advance notices and tickets! You proudly stated you had no boxes—but we have two. Our editor-in-chief, whom we are rather proud to be with, is one. Our 'make-up' man, who has as many fees he does not deserve as Roosevelt, and who also rules the chief, is the other; and the size of a newspaper column bows to the same law of the Medes and Persians as does an advance agent's report. We are all the victims of fate, in some form! Good by! Don't let the Friars excommunicate us next time by a Bull (which was the cause the little school girl gave for the death of Martin Luther), but save us the usual third row from the orchestra, on the left, next the box."

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COMSTOCK AND GEST ACTIVE

To Produce with William Elliott New Allegorical Play by George V. Hobart

A new allegorical play by George V. Hobart, described as a sequel to "Experience," will be one of the most ambitious productions of Comstock and Gest during the next season. In association with William Elliott they will present the play in November. A musical version of "Sweet Kitty Bellairs" is also among the plans of Comstock and Gest for next season.

F. Ray Comstock will manage his theater, the Princess, and will also produce "Go To It," a musical play by John L. Golden and John E. Hazzard, at another theater. Three companies of "Very Good Eddie" and one of "Nobody Home" will be sent on tour under the direction of F. Ray Comstock and Elisabeth Marbury.

Morris Gest, who recently assumed control of the Manhattan Opera House, will produce there two spectacular plays, one of which will be "Aphrodite," a Parisian success. The season at the Manhattan will open with the Ballet Russe under Vaslav Nijinski, and this will be followed by a revival of "Ben Hur."

William Elliott plans to produce a new comedy by George V. Hobart, entitled "Dear Dorothy," and two new farces by Fred Jackson, author of "A Full House." He will also send on tour three companies in "Experience," the leading organization opening in Philadelphia on Labor Day.

PLAYS BEGIN REHEARSALS

Rehearsals have begun of "Please Help Emily," a new comedy by H. M. Harwood, in which Ann Murdock is to appear. In the company will be Charles Cherry, Ferdinand Gottschalk, Jefferys Lewis, May Milton, John Harwood, Kenyon Musgrave, Harry Ashford, Curtis Cooksey, Viola Leach, Alice Hale and Anton Ascher.

Richard Walton Tully has placed in rehearsal his new play, "The Flame." The cast includes William Courtleigh, John Cope, Violet Fleming, Peggy O'Neill, Robert Paton Gibbs, Richard Gordon, Albert Tavernier, Byron Russell, Dean Raymond, Helen Bell, David Fuller, George Hall, Lillian Hammond, and Albert Billings. "The Flame" will have its premiere at the Lyric Theater on Labor Day.

"BEN-HUR" TO BE REVIVED

Klaw and Erlanger and Joseph Brooks have arranged to present an elaborate revival of "Ben-Hur" at the Manhattan Opera House, beginning Monday, November 1, following the engagement of the Russian Ballet. This will be the eighteenth year of the play. Over 350 persons will take part, there will be six four-horse chariots used in the race scene, and an augmented orchestra. Among the principals will be Viola Leach, Frances Young, Anna Reader, Lester Stowe, Stella Boniface Weaver, Lillian Booth and Reginald Goode. The last presentation of the play here was at the New Amsterdam Theater five years ago.

CAPTIVE BALLOON AT LUNA

A captive balloon has been installed in Luna Park at Coney Island and is proving one of the most popular enterprises at that resort. The balloon was christened by Estella Birney on July 4 in the presence of more than 100,000 persons. Following the ceremony an ascension was made by Miss Birney, O. C. Jurney, Luna's manager, and pilot Frank Seyfang to a height of more than 1,000 feet. The balloon was built under the supervision of Leo Stevens and installed by Mr. Seyfang. Daily ascensions are made when the weather permits. There is a carrying capacity of three passengers.

ENGAGED FOR "THE VICTIM"

The following players have been engaged for "The Victim," a new drama by Otto Hauerbach, which H. H. Frazer is to produce in Long Branch, N. J., on July 22: Henry Kolker, Paul Everton, Frederick Esmeton, Donald Gallagher, Emily Pauline and Miriam Doyle.

FISKE O'HARA'S NEW PLAY

Fiske O'Hara will appear next season in "His Heart's Desire," a comedy by Anna Nichols. In his support will be Helen Valley, Lisle Leigh, J. P. Sullivan, James Miller and Lew Rinker. The play will be given its premiere in Minneapolis, Aug. 21.

"VERY GOOD EDDIE" FOR LONDON

LONDON (Special).—Alfred Rutt has obtained the English rights to the American musical comedy, "Very Good Eddie," and plans to produce it at the Globe Theater in the Autumn, with a cast including Moya Mannering and Fay Compton.

NEW PLAY FOR THE GAITEY

The title of the new comedy by Winchell Smith and John E. Hazzard has been changed from "Like Mother Made" to "Turn to the Right." It will open the new season at the Gaiety Theater on Monday, Aug. 28.

"GREAT LOVER" TO REOPEN CANDLER

Leo Dietrichstein in "The Great Lover" will reopen the Candler Theater on Labor Day, September 4, supported by his original company.

ACTORS' EQUITY ASS'N.

R. W. Tully Uses Equity Contracts—Fortnightly Meeting

Members of the A. E. A. Are Most Earnestly Urged to Send in their Reliable Addresses to the Office of the Association

We are only meeting fortnightly during July and August. Even though the Council lengthens the interval between its mid-summer meetings the legal aid department of the A. E. A. and the secretarial advisory work are in daily activity.

The Committee on the revision of Contract has finished its patient labor and the Council will be asked to ratify what they have done at its next meeting.

In conversation with Robert Mantell, who is a devoted member of the Association, that well experienced actor-manager said to us, "I approve of everything that I have seen put forth by the Council. All of the points raised relative to contracts are well taken. But," he added, "I can't see why you allow more than three weeks for rehearsals. That's plenty of time for any company or play if done in a professional way." We agreed with Mr. Mantell but we explained to him that in the frequent cases of plurality of authorship and hydraheaded (not to say "bone-headed") management, which the actor must encounter, the extra week is at present almost unavoidable.

Richard Walton Tully is using the A. E. A. form of contract in signing actors for his next production. Mr. Castle informs us from the Chicago office that Gaskill and McZitty, a well-known firm of managers of that city, have declared they will use only A. E. A. contracts hereafter, and what is more, they ask for our application blanks that they may induce the actors whom they employ to join us.

An important English actor who belongs to the A. E. A. writes us from London that he has addressed the "Actors' Association of England" re co-operation with us. He sent us a copy of his communication. It contains this paragraph:

I again wish to point out to your Council that, in the interests of English artists, the A. E. A. will be wise to get in touch with the Actors' Equity. The status of the English actor going to the United States and who is not a member of the Equity should be very clearly defined. In the event of "Union Shop" being enforced in America, it is more than possible that the American manager will endeavor to defeat the Equity by importing English actors. I trust that your Council will agree with me when I venture to think that such a state of affairs would be prejudicial both to our country and our profession.

To dubious actors from whom no expression has reached us agent unionization, we commend the following extract from an editorial from the New York Tribune of July 15, to wit:

WHY NOT AN ACTORS' UNION? Now that a committee of the Authors' League of America has unanimously voted to affiliate with the American Federation of Labor, the critics of the proposal who have been turning up their noses in private will have a chance to debate their opposition in public. Writers of *vera libre* and 10-cent-a-word fiction can alike explain their abhorrence of association with plumbers and bricklayers.

From the downright practical point of view it is hard to defend such opposition as anything more than petty intellectual snobbery. The scorn of unionism which clerks and bookkeepers and professors and writers entertain is one of the odd aristocratic products of modern democracy. Better a lifetime of starvation and injustice than a day of organization, is their motto.

There are to-day in America countless large classes of middle class employes that have lost ground economically. Salaries have by no means advanced as have wages. Yet the dislike for unionism seems almost as strong as ever.

What reasonable excuse can an author or a stage director offer for taking nine days of rehearsals before deciding that a mature actor's waist line is too large?

By ORDER OF THE COUNCIL.

GOSSIP

Kathryn Quinn, of the Edward S. Kettler vaudeville offices, will spend her vacation, late this month, with her sister, Rosie Quinn, of "The Whirl of Pleasure," now playing in Chicago.

George Anderson has been engaged by Arthur Hammerstein to play an important part in the new farce comedy, "Coat Tails."

Wells Hawks, well-known press agent, who recently directed the publicity campaign for the Russian Ballet on tour and at the Metropolitan Opera House here, has been engaged by Mary Pickford as her personal representative.

Florence Moore will probably be featured in a comedy after her present engagement in "The Passing Show of 1916." Ed Wynn has been commissioned to provide a play for Miss Moore's use.

Dorothy Newell, who appeared in last year's edition of "Ziegfeld's Follies," has been engaged for the role of Passion in "Experience" next season.

James Devine, Herbert Light and Margaret Johnson have been engaged by Henry Chesterfield for his second company of "What Happened to Ruth."

Hugh Herbert has engaged Blanche Douglass and Guy D'Ennery for his new sketch.

Catherine Cozzens, Judson Langill, and Thaddeus Wilbur will appear in Lawrence Schwab's vaudeville production of "The Age of Reason," a one-act play by Cecil Berran, which the Washington Square Players presented last season.

Marie Curtis has accepted an engagement in vaudeville for the coming season. Miss Curtis will be seen in "The Yellow Sea" a dramatic act.

Alice Fleming has been engaged for a New York production, which will have its premiere on Broadway, early this Fall.

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Director of the Musical Department Packard Theatrical Exchange.

An innovation of remarkable value to the theater world is the special musical department just opened by the Packard Theatrical Exchange. Musical managers have long felt the need of a special service designed for their exclusive benefit. The new service department is being installed at an expense of \$10,000. Fred Rycroft, well known engaging director, has been secured as director.

The department will—in its thorough system and expert direction—be along the lines now utilized by the dramatic department of the Packard Theatrical Exchange. For the first time musical players will be judged by experts, ably qualified to act as a medium between the manager and the actor.

The department marks a noteworthy departure. The Packard Theatrical Exchange, since its organization in 1892 by Mrs. Beaumont Packard, has centered its attention upon the dramatic field, although many players have been placed in musical productions. The development has been gradual but unwavering and at no time in the twenty-four years of its existence has there been an interruption in its progress.

The Packard Theatrical Exchange now stands at the forefront of theatricals. Through its channels an army of players is placed each season. Its methods—from filing to securing personal interviews—are thorough and efficient. The needs of managers are studied, players are summoned, appointments are arranged and roles are filled with speed and completeness. Some twenty thousand players are registered in the Packard Theatrical Exchange. Recently coast offices were opened in Los Angeles, Cal.

The Packard Theatrical Exchange is particularly fortunate in securing Mr. Rycroft. He signed a contract after a year's negotiations. Mr. Rycroft's long service with Henry W. Savage is sufficient guarantee of his capabilities as a musician and judge of voices. For six years Mr. Rycroft was musical director and engaging director for Mr. Savage. For two years he directed the country-wide tours of "Everywoman." As engaging director, Mr. Rycroft supervised the casting of "The Merry Widow," "The Prince of Pilsen," "Little Boy Blue" and other Savage productions. Among his prominent discoveries is John Charles Thomas. Mr. Rycroft gave Mr. Thomas his first role in "Everywoman."

Mr. Rycroft will have the assistance of a staff of consulting experts. The department, which opened last week, will in every way be equipped to the Packard standard. Complete files will be maintained and, through the Packard teletograph system, each player will be given immediate consideration.

E. D. MINER ESTATE \$600,000

An estate valued at \$600,000 is disposed of by the will of Edwin D. Miner, proprietor of many burlesque theaters in this and other cities, who died July 9 at his home, 1949 Grand Concourse, the Bronx.

Mr. Miner's will provides that his estate shall be kept intact during the lifetime of his widow, Mrs. Sarah A. Miner, unless she remarries. In case she does not remarry she is to receive the net income from the entire estate as long as she lives. Should she remarry the estate is then to be distributed into three equal parts, one going to Mrs. Miner, another to a daughter, Florence H. Miner, and the third to a son, Edwin D. Miner, Jr.

UNTERMYER TO HAVE THEATER

Samuel Untermyer will have a Greek theater on his estate, "Greystone," near Yonkers. The foundation has already been completed. The theater will be about 500 feet long, in stadium form. It is designed for open-air Shakespearean plays and other outdoor entertainments. In the center of the theater will be a pool eighty-two feet in diameter, with seats arranged about it.

VAUDEVILLE PRODUCTIONS

The Lewis and Gordon Producing Company, Inc., announces its vaudeville activities for the coming season:

"Maggie Taylor, Waitress," a comedy by John B. Hymer, featuring Jean Adair, has just been produced. It will have a New York hearing on Sept. 4.

"The Island of Love," a romantic comedy in three scenes also by Mr. Hymer, will be launched in September, as well as "Domestic Economy," a playlet by Aaron Hoffman; "The Cure," by Mr. Hymer, and "The Boogey Man," by Eleanor Gates, author of "Poor Little Rich Girl."

Later in the season the company will produce three new acts, entitled "Conscience," "The Class of '76," and "The Lady Killers," all from the pen of Mr. Hymer.

Harry Green and Company, in Aaron Hoffman's comedy success, "The Cherry Tree," will open August 28, playing all the big time houses in the East.

"Petticoats" opens July 24 at the Majestic Theatre, Chicago, with an Orpheum route.

"Honor Thy Children," by Samuel Shipman and Clara Lipman, will open August 7 at the Majestic Theatre, Chicago, going over the Orpheum time.

Harry Fern and Company, in "Veterans," will start a third season on Sept. 4 at Cleveland, O. Mr. Fern is routed in the East.

Low Dockstader, Milt Collins, Harry Lester Mason, Lou Holtz, Pleiert and Scofield, and Vera Sabina and company, are acts whose tours are managed by this firm. All routed for next season on the United and Orpheum circuits.

Lucille Laverne, late of "The Cinderella Man," will be presented in a sketch entitled "Dixie."

DEATH OF JOSEPHINE COHAN

Josephine Cohan, who was in private life the wife of Fred Niblo, died on July 12 in her apartments in the Hotel Belclaire. She had been in poor health for the last seven years and for several months her condition had been considered critical.

She was the daughter of Jerry Cohan and a sister of George. It was with the family in vaudeville that she made her first success, although she afterward appeared in the musical plays written by George Cohan.

Mrs. Niblo was until a year ago with her husband in Australia, where they played during an engagement of three years. Previously they spent a long period in South Africa. She had not appeared in public here since that time, although Fred Niblo has been acting all Winter in George Cohan's farce, "Hit the Trail Holliday."

Mrs. Niblo was born in Providence in 1876 and had been on the stage since she was 7. On June 2, 1901, she was married to Fred Niblo. She leaves a son, Fred, Jr., who is 13 years old.

GOSSIP

Adeline O'Connor, who was leading woman with Edwin Broeze in "The Master Mind," is supporting Douglas J. Wood in "The Shoplifter," in vaudeville. The playlet will be seen later at the Palace.

Flo Irwin has accepted a comedy sketch, "The Tea Cup Inn," written by Frances Nordstrom. The playlet affords Miss Irwin her usual opportunity to depict a feminine "jag." She will have a company of four.

Brigham Royce has been engaged by the Shuberts for the part of the Major in Eugene Walter's dramatization of "The Little Shepherd of Kingdom Come."

W. C. Duncan recently came to town from his country place at North Brookfield, Mass., to confer with A. H. Woods over the production of "Look Out for Amelia."

William H. Dimeck

DIRECTOR

Marion Chester

CHARACTERS

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TURN OUT WELCOME IN ST. LOUIS

St. Louis, Mo. (Special).—The leading event
in dramatic and musical circles in St. Louis for
the current week was the sensational advent of
Roger Gray, who came in Tuesday, July 11, to
the accompaniment of a band of music, and the
entire Park theatre company equipped with share
drams who met him at his train. More than
thirty automobiles with some "prominent citizens"
in carriages, made up a procession which
conveyed the popular comedian to John Caf-
ferata's summer garden, which adjoins the
Park Theatre, where an alfresco banquet to the
entire company and a dozen or more of Gray's
close friends rounded out the eventful day.
Roger Gray, Miss Florence Mackay, and Carl
Haydn, tenor, opened at the Park Monday even-
ing, July 17, in an original revue, composed and
staged by Fred Bishop, with the advice, counsel,
and assistance of all of the principals, and

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especially those of Gray himself. Mackay
succeeds the handsome Miss. Miss. Russell as
prima donna of the company. Miss. Russell will
return to New York for a summer of rest and
recreation. Carl Haydn comes back to the Park
company after an absence of more than a year,
to resume his place at the head of the singing
contingent. Gray succeeds the pre-eminent
efficient comedian Raymond Crane, who has led
the fun for the company since the departure of
Frank Moulan last Spring. Crane is well liked
here, and his departure causes much regret, which
is tempered, however, by the return of the su-
perlatively popular Gray.

This week the melodramatic operetta, "When
Johnny Comes Marching Home," is doing a fine
mid-summer business. Carl Gantvoort, as
"Johnny," has proven highly pleasing. Anne
Russert sings with charming vivacity in the lead-
ing feminine role of Kate, sweet little Miss
Dolly Castles makes a lovely Cornelia, and the
reliable Sarah Edwards pleases and retains her
enormous following of admirers in the leading
contralto role.

HAGERMAN.

NEW THEATERS

A new theater building will be erected in En-
dicott, Pa. Messrs. B. H. Dittich, late manager
of the Lyric, at Honesdale, Pa.; his brother
Frederick, and R. L. Beavers, electrical engineer
of the Long Island Railway, are back of the
project. The auditorium will have a capacity
of 800, and will be ready in November.
M. W. Taylor, general manager of the J. Fred
Zimmerman theaters in Philadelphia and owner
of theaters in Camden, N. J., has closed con-
tracts for a plant in Chester, Pa., for a theater
that will be constructed at a cost of \$250,000.
The location is at Fourth Street and Edmont
Avenue, on which will be erected a building of
concrete and steel construction three stories in
height, with stores, offices, ballroom and as-
sembly halls. The name of the new theater will
be the Edmont, and the policy devoted to high
class theatricals and vaudeville.

CHICAGO

Frazee and Anderson Combine for a New Play- house—Mid-West Managers—Bills

CHICAGO, ILL., July 20 (Special).—H. H. Fra-
zee and G. M. Anderson were in Chicago last
week, and rumor has it that they closed up a
deal by which they will have a new theater at
the corner of Randolph and Dearborn, almost
adjoining the Garrick, and near the Court, in
which Frazee is interested. The rapid rise of
Mr. Frazee in showdom has naturally gratified
his many Chicago admirers, and with his associa-
tion with Mr. Anderson, also a Chicagoan, the
amusement loving public of Chicago is probably
brought nearer this amusement firm than any
other. The policy of the new house has not yet
been determined, but it is felt certain that it
will be a first-class house.

Covent Garden has been leased to Lubliner and
Trents for pictures. The rental is \$10,000 per
year. The picture people are said to have taken
the house for a period of ten years. There was
some legal action taken which is not clear.
The Greenbaum bank seems to be in control.
The building of Covent Garden was an example
of high finance. There was a third mortgage
negotiated with this deal for the benefit of the
Wurliatter company which put the giant organ in
the house.

"Which One Shall I Marry?" a play built
from the Ralph T. Ketterling playlet of that
name, opens on the International circuit Aug.
28 at Detroit, Mich. When the City Sleeps,
a Rowland & Clifford product, opens the same
week at Louisville. "My Mother's Rosary," a
new Rowland and Clifford piece, opens at the
Imperial in Chicago.

Helen Gleason has signed with Jack Bessey
for leading woman of the Jack Bessey Stock
company the coming season. M. L. Gates has
signed with that show to play a few of Mr.
Bessey's roles. The Bessey Stock will play the
following bills the coming season: "Kick In,"
"Baby Mine," "A Pair of Sixes," "Never Say
Die," "The Lottery Man," and probably "The
Easiest War." Negotiations are under way for
the latter play.

The Mid-West Theatrical Managers' Associa-
tion held a very interesting meeting in Chicago
recently and the newly elected officers at that
session are: Karl MacVitty, president; Orville
Bunnell, secretary, and L. C. Zellene, treasurer.
The association took a decided stand against the
revenue measures proposed in Congress, reported
wonderful accomplishment in the way of stamp-
ing out piracy, passed a resolution calling H. L.
Walker, of Aberdeen, S. D., to task for not
answering letters of inquiring producers seeking
time and concluded the convention with a ban-
quet at the Hotel Sherman and by participating
in the Strollers' "ramble" at Riverview Park.
The Shuberts entertained the managers at the
Garrick with "Nothing But the Truth" and
many of them saw "Ramona" at the Audi-
torium.

Fitzpatrick & McElroy's Lyric Theater, a new
house at Traverse City, Mich., opened July 4
with pictures. It has 1,000 seating capacity and
is able to accommodate road shows. It will
play vaudeville and pictures in the Fall.
Iska Murr has returned from Twin Lakes, Wis.,
and will begin rehearsals soon with the Jack
Bessey company.

The Rowland, Clifford and Gatts production of
"In Old Kentucky" opens Aug. 12 at Michigan
City and James A. Fox will be in charge
of the show, with Harry La Mack in advance.
The show is routed West and will play Sioux
City, Iowa for a week during the fair, and at
Mitchell, S. D., four days during the Corn Pal-
ace Exposition.

Columbia: "A Pair of Queens" is in its twelfth
week.
Columbia: "The World of Frolics" passes
into its eighth week with a change of manage-
ment in the house. E. H. Wood assuming control
again.

Garrick: "Nothing But the Truth" is in its
seventh week.
Olympic: "So Long Letty" with a remodelled
cast of principals continues merrily; twenty-
third week.

Princess: "Mr. Lazarus" is gaining friends
every day; fifth week.

Palace: "World of Pleasure" is tenth week.
Helen R. Murphy, formerly with the Interstate
Amusement company, and John H. Hillsbury,
manager of the Victoria Four, opened the
Helen Murphy Agency exclusive artists' repre-
sentatives, July 15 in the Mablette Building.

E. E. MEREDITH.

MINNA GOMBEL'S 5-YEAR ROMANCE

SYRACUSE, N. Y. (Special).—A romance cov-
ering a period of five years in which Miss Minna
Gombel, leading lady of the Knickerbocker Play-
ers, and Howard C. Runsey, general manager of
the American Play Company, were the prin-
cimals, culminated happily in Baltimore, Md., Sun-
day, July 2, at the home of the bride's parents.
Though the engagement had been announced
some time previous, and the wedding originally
planned to take place at the close of the present
stock season at the Empire Theater here,
the serious illness of Miss Gombel's father, Dr.
William Gombel, of Baltimore, hastened the event.

Fearing that he was sinking fast, Dr. Gombel
sent an urgent message urging that the cere-
mony be celebrated at once. Miss Gombel left
for Baltimore, June 26, and was joined there
by her fiancé. The wedding took place Sun-
day, in the presence of immediate relatives of
the bride. The Rev. M. L. Zimmerman, of the
Christ English Lutheran Church, officiated. Mr.
and Mrs. Runsey left Baltimore Sunday after-
noon for this city. In the Fall Miss Gombel
will continue her stage career with a well-known
Broadway company, where she is slated for a
leading role.

FREDERICK E. NORTON.

LAST MINUTE NOTES

The three weeks' run to wonderful business of
"The Song of Songs" at the Alcazar, San
Francisco, with Christal Herne as stock star,
enabled Doctor Addison Pitt to take a well-
earned vacation of four weeks at Santa Cruz,
Cal., after a season of fifty-two weeks. He
will enter upon his second season about Aug. 1.
Mildred Florence has been especially engaged
to play a five weeks' season of Summer stock
at Portland, Maine. Miss Florence will close
her season at Union Hill, N. J., on Saturday
night, July 22, and will leave at once for her
home at Nahant, Mass., where she will rest for
a week before leaving for Portland, July 31, for
rehearsals; she will open in Portland, Aug. 8.
Albert S. Vee played the Robert F. O'Brien
in "Sinners" last week at the Temple Theater,
Hamilton, Ont., and scored a personal hit.



McBett, Chicago.

MENIFEE JOHNSTONE.

DEATH OF MENIFEE JOHNSTONE

Paul Meniffee Johnstone, an actor who
had appeared with Robert Edson, Mrs.
Fiske, John Drew, Kyrie Bellew, and other
stars, died June 5 in All Souls' Hospital,
Morristown, N. J. He was taken ill shortly
after the opening of "The Cinderella Man"
in Washington and had to leave the cast.
With his wife, who is Belle Stoddard, an
actress, he went to Italy for his health.
Mr. Johnstone was a member of the Lambs
Club. His home was in Hollis, L. I., where
his wife and three daughters live. He was
forty-seven years old.

Funeral services were held in Campbell's
Funeral Church, July 8, interment private
in the family plot at Woodlawn Cemetery.

STAGE NOTES

It has been decided that the name of the
Century Theater will not be changed when
Charles B. Dillingham and Florenz Zieg-
feld, Jr., open it in the Autumn with an
elaborate musical attraction.

Hubert Osborne, formerly with Mrs. Fiske
in "Erstwhile Susan" and "The Ben
Greet Players," has been engaged for a
prominent part with the Rickel and Wat-
son show that goes over the International
Circuit next season.

Charles Compton, who is photographing
Judge Hughes under the auspices of the
Republican Campaign Committee, will in-
troduce a vaudeville sketch to New York
within a fortnight.

B. Iden Payne, who staged "Justice"
and "Hobson's Choice" last season, has
been engaged by John D. Williams to pro-
duce "Pendennis."

Edward N. Hoyt, who at present is sup-
porting Harry Hilliard and June Caprice in
motion pictures, is considering an offer to
return to the stage.

Belle Story has signed a contract with
R. E. Johnston for an extended concert
tour the coming season.

Daniel Frohman has gone to Cape Cod
for a two weeks' vacation.

Michael Dore and Evelyn Cavanagh, now
dancing at Castles-by-the-Sea, are likely to
be seen in vaudeville shortly. F. Ray Com-
stock has also made them an offer for
"Very Good Eddie" for the coming season.

Ollie Cooper will be the ingenue at the
Alcazar, San Francisco, dating from July
24.

Annie Hughes left the Polytechnic Hos-
pital on July 15 after having been confined
for ten days because of an injury to her
knee.

Blanche Yurka, late leading woman with
E. H. Sothern in "Lord Dundreary," has
gone to New Canaan, Conn., for a few
weeks vacation to visit friends. Miss Yurka
took with her the manuscript of a new
play in which she will probably appear in
the Fall.

Lillian Hale Dean has opened her new
home at San Rafael, Cal., and will rest
there till the opening of her season in Sep-
tember.

Louis Bennisson, at the close of "An Un-
chastened Woman," signed a ten weeks'
contract with the Alcazar Theater, San
Francisco, opening in "The Song of Songs."
Maude Beatty has been re-engaged to
play her original part in "My Home Town
Girl" with Hyams and MacIntyre.

Clarence Wilbur sailed from San Fran-
cisco, July 4, on the Ventura for a sixteen
weeks' engagement in Australia.

Robert Pitkin and Arthur Cunningham
have returned from San Francisco, where
they have been singing in operetta at the
Columbia Theater.

Bertha Mann has been engaged for the
part of Ruth Honeywell in the New York
company of "Justice" next season.

Mrs. Stuart Robson has left the Woman's
Hospital and is convalescing from her re-
cent illness at the Globe Hotel, Red Bank,
N. J.

Blanche Ring, who is rehearsing in
"Broadway and Buttermilk," gave a "but-
termilk" party to the members of her com-
pany this week on the grounds of her sum-
mer home, "Sunny Gables," at Mamaron-
neck, N. Y.

Cathleen Nesbitt and Alexander Onslow
opened their new sketch, "The Dramatist,"
last Monday night in Brooklyn. The piece
is a comedy and deals with the experiences
of embryo playwrights, it is understood.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

BOOMERANG, The (David Belasco): N.Y.C. Aug. 10—indef.
COAT Tales (Arthur Hammerstein): N.Y.C. 31—indef.
DIXIE, Henry E. (Helen Tyler): Chgo. June 20—indef.
FAIR and Warner (Selwyn and Co.): N.Y.C. Nov. 6—indef.
NOTHING But the Truth (H. H. Frame): Chgo. 9—indef.
PAIR of Queens (H. H. Frame): Chgo. April 30—indef.

PERMANENT STOCK

AKRON, O.: Casino.
ALBANY, N. Y.: Hermanus.
ALTOONA, Pa.: Lakemont.
ASHEVILLE, N. C.: Auditorium.
ASHEVILLE, N. C.: Tent.
BOSTON: Lexington Park.
BRIDGEPORT, Conn.: Lyric.
BRYANTVILLE, Mass.: Trumbull Players.
BUFFALO: Teck.
BUTTE, Mont.: Empire.
CALGARY, Can.: Grand.
CANTON, O.: Meyer's Lake.
CLEVELAND: Colonial.
COLORADO SPRINGS, Colo.: Burns.
COLORADO SPRINGS, Colo.: Opera House.
COLUMBUS: Orlentany Park.
DALLAS, Tex.: Cycle Park.
DENVER: Denham.
DETROIT: Lakeside.
DETROIT: Garlick.
DULUTH, Minn.: Lyceum.
ELMIRA, N. Y.: Korick.
FALL RIVER, Mass.: Savoy.
FLINT, Mich.: Majestic.
HAMILTON, Can.: Temple.
HARTFORD, Conn.: Parson's.
HARTFORD, Conn.: Poli's.
LINCOLN, Neb.: Oliver.
LOS ANGELES: Burbank.
LOS ANGELES: Morosco.
MINNEAPOLIS: Shubert.
MUNCIE, Ind.: Columbia.

NEWARK, N. J.: Olympic.
NEW YORK CITY: Lafayette.
OAKLAND, Cal.: Orpheum.
OMAHA: Brandies.
PITTSBURGH: Lyceum.
PITTSBURGH: Colonial.
PORTLAND, Me.: Cape Cottage.
PORTLAND, Me.: Keith's.
PROVIDENCE, R. I.: Keith's.
QUINCY, Ill.: Orpheum.
ROCHESTER, N. Y.: Lyceum.
ROCHESTER, N. Y.: Temple.
ROCKFORD, Ill.: Palace.
SAGINAW, Mich.: Franklin.
SAN FRANCISCO: Alcazar.
SAN FRANCISCO: Wigwam.
SAN JOSE, Cal.: Victory.
SCRANTON, Pa.: Poli's.
SEATTLE: Orpheum.
SPRINGFIELD, Mass.: Court Square.
SPRINGFIELD, Mass.: Poli's.
ST. LOUIS: Park.
SYRACUSE, N. Y.: Empire.
TORONTO: Royal Alexander.
TRENTON, N. J.: Trent.
UNION HILL, N. J.: Hudson.
UTICA, N. Y.: Shubert.
WASHINGTON, D. C.: Howard.
WASHINGTON, D. C.: Poli's.
WATERBURY, Conn.: Poli's.
WHEELING, W. Va.: Victoria.
WICHITA, Kan.: Crawford.
WILKES-BARRE, Pa.: Poli's.
WORCESTER, Mass.: Poli's.
YOUNGSTOWN, O.: Idora Park.

TRAVELING STOCK

DESMOND, Ethel: Panama City, Fla.
ECKHARDT, Oliver: Brandon, Man. Can. 17-22.
MACHON Associated Players: Little Current, Ont. Can. 17-22.
MALLORY, Clifton: West Frankfort, Ill. 19, Centralia 20, Streator 21, Sandwich 22, Princeton 24, Bloomington 25, Galesburg 26, Pontiac 27, Havana 28, Rock Island 29, Laurenceville 31.

SAVIDGE, Walter: Humphrey, Neb. 17-22.

OPERA AND MUSIC

FIELDS, Lew (Messrs. Shubert): N.Y.C. May 29—indef.
PASSING Show of 1916 (Messrs. Shubert): N.Y.C. June 22—indef.
SO Long Letti (Oliver Morosco): Chgo. Feb. 13—indef.
VERY Good Eddie (Marbury Constock): N.Y.C. Dec. 24—indef.
WORLD of Pleasure (Messrs. Shubert): Chgo. May 17—indef.
ZIEGFELD Follies of 1916 (Ziegfeld): N.Y.C. June 12—indef.

CIRCUS

BARNES, Al. G.: Ypsilanti, Mich. 19, Ann Arbor 20, Charlotte 21, Hastings 22.
BARNUM and Bailey: Youngstown, O. 19, Erie, Pa. 20, Niagara Falls, N. Y. 21, Jamestown 22.
COLE Brothers: Callaway, Neb. 20, Gothenburg 21, Julesburg, Colo. 22.
COOK and Wilson: Lacombe, N. H. 19, Tilton 20, Plymouth 21, Littleton 22.
HAGENBECK-Wallace: Benton Harbor, Mich. 19, Elkhart, Ind. 20, Hillsdale, Mich. 21, Auburn 22.
RINGLING Brothers: Mitchell, S. D. 19, Aberdeen 20, Waukegan 21, Willmar, Minn. 22.
S. F. L. S. Photo: Manitowish, Mich. 19, Oshkosh, Wis. 20, Menominee 21, Wausau 22.

MISCELLANEOUS

LUCY, Thomas Elmore: Ray, N. D. 22, Poplar, Mont. 24, Wolf Point 25, Glasgow 26, Malta 27, Dodson 28, Harlem 29.

LETTER LIST

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Men

Anderson and Burt.
Bass, Victor, Lionel Belmore.
Archibald, Robert E. Fred.
Clark, Will Clark, John Conberry, George H. Cooper.
Dunne, Herbert E. Paul.
Desmond, John Webb, Billon, Ray Dunham.
Edwards, Edward, J. K. Emmett.
Fields, W. C. Bob Fletcher.
Gaston, William, Gordon.
Ginness, Henry Grady, William H. Gregory.
Hodson, Francis E., Aaron Hoffman.
Johnson, Oscar V.
Kavanaugh, Michael.
Lee, John, Fred Lorraine.
Beresford Lovett, W. H. Lytle.
McKee, Harry, William E.
Mallette, Frankie Mann, Allan Murnane.
Phillips, Thomas.

Reid, Hal, Edward Renton.
Charles Riggs, Robert Robson.
Wallis Roberts, William B.
Rock, George, J. Roddy, J. J.
Rodriguez, Clarence Rogerson.
Joseph J. Rumley, P. H. Ryley.
Sargeant, George, Thomas Shea, Murphy Slayers, John M. Stah.
Lefmeyer, Louis.
Wallace, Smythe, Teddy Webb.

Women

Aiken, Alma, Mrs. Ernest Anderson, Thelma Anglin, Hattie Arnold.
Bainter, Fay, Zoe Barnett.
Nadie Berry, Vivian Blackburn, Nancy Boyer.
Cline, Maggie, Frances Comstock, Madge De Witt Coleman.
Mildred Cox, Bertha Creighton.
Dainty, Betty, Mrs. H. M.
D'Angelo, Juliette Day, Millie De Leon, Dorothy Donnelly.

Mrs. Duffy, Mary Louise Dyer.
Gibbs, Mrs. Frederick, Edna Goldstein, Mildred Gregory.
Hall, Margaret, Mary Hampton, Helen Avery Hardy, May Herbert, Mrs. Helen M. Hill, Mary Hodge, Grace Holcomb, Jackson, Susanne, Margaret Jones.
Lampe, Mrs. W. J., Irene Langford, Lillian Lawrence, Edith Lemmert, Helen Lynn.
MacDonald, Lucia, Marie Maron, Florence Martin, Vivian Mayo, Blanche Merrill, Dorothy Mortimore.
Nevill, Ada C.
Purnell, Katherine.
Ragan, Mrs. Elizabeth Rathburn, Anna Reader, Florence Rockwell.
Seville, Sylvia, Nan Singleton, Josie Sisson, Ida Stanhope.
Van, Billy.
Webb, Nella, Billie Wilson, Lou Wilson, Nellie Wilson.

WEST-NORTHWEST

SAN DIEGO, CAL. (Special).—San Diego has been full of visitors for the celebration at the Exposition July 2-6, and all of the theaters are feeling the effects of it. The Savoy, playing the Pantages, drew capacity business with an exceptionally good bill made up of the following acts: J. C. Brasseur's "At Ocean Beach," Patricia, Doris Wilson Trio, Brown and Jackson, McKee and Glegg, Keith and Demont, and "The Iron Claw."
Week July 3, the Hippodrome bill at the Spreckels was headed by Deiro and "Svengali," the mind reading dog. Other acts were: Ralph Bahl and company, Allman and Nebine, Jesse Hayward and company, and three reels of pictures. The entire bill pleased, and the big auditorium of this million-dollar vaudeville house was packed at every performance.
Theda Bara in "East Lynne," at the Capbrillo, drew good business week July 3. Margarette Clark in "Silks and Satins" at the Pickwick, was another film that drew a lot of the strangers.
At the Exposition, July 4, Ellen Beach Yaw appeared before a crowd of 43,000 people. This is a record for the San Diego Exposition, and everyone seemed to have a good time.
The San Diego School of Expression, under the direction of John Lane Conner, gave its fifth annual commencement at the San Diego Club, June 29. Three plays were presented: "The Trojan Women," "The Hearts of Youth," and "The Blue Bird."

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San Diego's Nature Theater opened July 29, 30, with "The Blue Bird," under the personal direction of Dolly Schindler. The event was a social gathering of the best people in San Diego, and the results were more than had been expected. The beautiful Nature Theater, entirely out of doors, is a picture that could only have been realized in such a climate as San Diego has. It has taken four years to complete it. The stage, carpeted with a beautiful lawn, surrounded with almost every flower and tree produced in this country is alone worth seeing, and the bill simply added to the attractiveness. We are expecting some future productions at the Nature Theater, which will attract people from all of Southern California.

MARIE DE BEAU CHAPMAN.

DENVER (Special).—The Ira Hards company, after three weeks at Lakeside, feared that good business would turn into excellent business at a downtown theater. "The Spring Maid," at the Broadway, week July 3 with George Leon Moore in his original part, proved the soundness of that conclusion. "Mary's Lamb," new to Denver, followed. Beginning July 16, the company will be settled for the season at the Tabernacle.

The Denham will continue its record-breaking run by remaining open through its third consecutive summer. "Nearly Married," July 2-8, and "A Pair of Sixes," July 9-15, showed the company to as good advantage in farce as in the drama of previous weeks. The Old Homestead, to follow, plays underlined are: "The Blue Bird," "The Warrens of Virginia," "Girls," "The Show Shop," "The Road to Happiness," "The White Sister," "Too Many Cooks," "Excuse Me," "The Song of Songs," "The Dictator," "War Down East," "Our Children," and "The House in the Sands." After the performance of June 28, Manager Woodward took the company in automobiles some thirty miles into the Denver Mountain Parks. The night was spent at Troutdale, and rehearsal held there the following morning.
The Sanford Dodge Stock company opened at Lakeside, July 10, with "That Printer of Del's."
"The Birth of a Nation," with \$1 ton price, returned to the Broadway, July 16.
FREDERICK D. ANDERSON.

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HARTFORD, CONN. (Special).—The Opera
Players will not return to Parson's Theater as
announced. The company was disbanded in
Springfield, and many of its members have al-
ready left for New York. The Opera Players
closed an extremely successful engagement at
Parson's three weeks ago, and then moved on
to Springfield to fill an engagement at the
Court Square Theater in that city. Business
was poor, however, and it was planned to re-
turn to Hartford. On July 11, Ernest P. Orr,
who was general manager of the company, left
the city. It is alleged that he failed to pay
off the players, and some of them were stranded
in Springfield. As Mr. Orr did not return it
was necessary to disband the company. E. P.
Orr, according to a Hartford newspaper, is a
New York newspaper man. Eight days' sal-
ary was due the company at the time he left.
The Opera Players were an excellent company,
and the disaster which overtook the company
came as a decided surprise. Parson's Theater
will now remain closed until September.
Isaac Brothers, manager of New Haynes Ho-
tel, Springfield, Mass., not only took care of
the members of the company who were stopping
with him, but offered others of the company free
use of their hotel, and in some instances ad-
vanced fare back to New York.
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NEWS OF STOCK PLAYS AND PLAYERS

FRANK H. BROOKS, Editor Stock Department



THE BORINS STOCK PLAYERS

Asiatic, Toronto.

A Picture Specially Taken for THE MIRROR by Mr. George M. Dentree, Correspondent at Toronto, Canada.

The Borins Players are and have been most successful in all they are doing or have done at the Royal Alexandra Theater, Toronto, Canada. From left to right: Thomas McKnight, Jerome Renner, Jack Amory, (no name), Virginia Lefflaw, Karl Sheehan, Helen Travers, Mr. Sparks, Reins Caruthers, Edward Rodins, Thomas Jackson, Frances Nelson, (no name), Wend Chamberlain, Emma Campbell, Eugene Frasier, Mr. Tomlinson, Frank Priestland.

Who, Where, What, in Stock

The Wilkes Brothers, Tom and A. G., who have a chain of stock companies in the West, own 3,500 acres of oil field in California, and have just located another field in Wyoming. They were the pioneers in the Midway field in California, which is now producing around 5,000,000 barrels a month, and have other extensive oil holdings in the same State.

Homer Barton, a leading man in stock, has returned to the Walter Baldwin Stock company, Duluth, this being his second engagement. His first with that company ran for over a year. He believes stock is the safest proposition.

In the Bishop's Carriage, by Channing Pollock, will be offered by the colored stock company at the Lafayette Theater week ending July 12. The following week the same company will play the piece in the Howard Theater, Washington, D. C.

After a season of fourteen weeks at Majestic Theater, Dubuque, Iowa, Otto Oliver and his company, are resting at South Haven, Mich., where different members of the company have engaged cottages until Sept. 1, when the season will open. Miss Lillian Desmond will join the Oliver company for leads next season, and Miss Bonnie Beck is another new member of the company.

Edward H. Rodins, leading man of the Rodins Players Stock company at the Alexandra Theater, Toronto, has been holding a four weeks' Bonnet Victor contest, to find out just what type of play the Toronto citizens prefer. The contest ended July 1, with "Nearly Married" winning the greatest number of votes. In all 1,466 votes were received, of which 944 were cast for Edward Rodins' "Nearly Married." The "Maiden Lady" came next with 144 votes, and "The Fortune Hunter" was a close third, receiving 401. The prize winners are the first eight Toronto citizens, who sent in requests for the winning play. They are Mrs. Gordon Grant, Dr. J. H. McDonald, Mrs. J. A. Macdonald, Mr. P. A. Vail, Manager Toronto Royal Bank, Mrs. H. Kellott, Miss D. McCutcheon, Mrs. Jules Bernstein, and Miss Marie Villier. "Nearly Married" was presented by Mr. Rodins and his company week beginning July 17, and the prize winners occupied the boxes for the opening night.

The Albert Lande Stock company opened its second summer season at Whelan Park, Fitchburg, Mass., June 26, with "Whose Baby Are You?" in big business. For the second week Mr. Lande presented an unnamed play, offered a prize for the best suggestion of a title, which was a decided hit. The company includes Richard Morgan, Jack McGrath, Lucius Fairchild, Franklin Fox, Winthrop De Forest, Gladys Maynard, Henrietta Bagley, Hazel Jones, Margaret Blavin, Evelyn Newton and Albert Lande, director and manager. An elaborate production of "Faust" is in preparation. A new play is to be given by the Bonstelle Stock company in Detroit. A prize of \$25 is offered for a title. No title has been chosen yet, closes to-day, July 22. The play is a comedy by Mr. Owen Davis.

The Mirror is informed that the Colonial Theater in Baltimore has been leased by a New York corporation, which will shortly put on a colored stock company. The company has been successfully installed in New York, Philadelphia, and Washington, and yesterday the deal was closed for Baltimore. It will be the first time in the history of the stage that Broadway successes and standard dramas will be produced by colored actors. The plays produced will be of the highest order, and companies which will play both drama and musical comedy will be changed from time to time. The musical company will produce such plays as "Forty-five Minutes from Broadway" and the dramatic companies "Within the Law" and "Bought and Paid For" under cover, "Kick In," and several Shakespearean plays.

BREEZY BITS FROM WORCESTER

WORCESTER, MASS. (Special).—The Poll Musical Players added one more to their growing list of brilliant performances week of July 10-15, in the production of De Koven's "Robin Hood." Incidentally it introduced many new faces. Eva Olivetti has been succeeded by Mary Lane, lately of "Sarl" and the daughter of the once popular favorites, J. K. Murray and Clara Lane, as Maid Marian, she displayed a soprano voice of remarkable power; Ralph Brainerd, a young tenor, has replaced George Tallman and he made a very favorable impression in the title role; Dixie Blair, who resigned on account of illness, gave way to the popular Cora Tracy, whose beautiful contralto voice has long been a feature of the De Koven Opera company; Detmar Poppin, of the "Pom Pom" company, was specially engaged for the role of Will Scarlet and his deep basso voice gained much applause. Of the old favorites, Edna Temple made a sweetly pretty Annabel and James McElhern, clever Harry Briggs, Friar Tuck, and Little John most successfully.

The productions are continuing to meet with the approval of Worcester music lovers and the artistic work of Director Edward P. Temple and Conductor Max Fiechandler, gains new praises each week. July 17-22, a revival of "The Pirates of Penzance," with the return to the cast of Arthur Cunningham and Ethel Du Fre Houston.

FRANK HANSON ORDWAY.

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Visiting professionals in Los Angeles will find rest and comfort in a suite of rooms in the Majestic Theater Building. The apartment is managed by Marcus Ellis. The scheme is that of the C. R. Foster company, producers and publishers.

"BOUGHT AND PAID FOR," HARTFORD

HARTFORD (Special).—"Bought and Paid For" was presented by the Poll Players week of July 16 before very large audiences. As the company was headed by Julia Dean in person this is itself a guarantee of the excellence of the production and makes further criticism unnecessary. First honors should also go to James Crane and John Dilson; Mr. Crane's interpretation was admirable, and will rank as one of the best bits of acting which he has as yet done in Hartford. Mr. Dilson kept the audience in constant good humor as the conceited and effervescent Jimmie Gilley. In fact his work was thoroughly delightful. Enid May Jackson did well in her part and Gilberta Faust was satisfactory. Carl Jackson did creditably as the Japanese butler; although a son from the Isle of Nippon, he is considerably over six feet in height, and is certainly a novelty. However, Mr. Jackson always plays his parts consistently. Ninita Briscow was absent from the cast this week as was Cecil Lugin. Needless to say the presence of the attractive ingenue was missed. Mr. Lugin, by the way, is now assistant stage director. Harry Andrews, a veteran in stock work, is now commander-in-chief behind the footlights. Next week Edwin Arden will appear in person in "To Day." Current week the local favorite, Edmund Elton, in "The Great Divide." Mr. Elton should receive a very warm welcome.

SEYMOUR WEMYSS SMITH.

BANNER WEEK AT WILKES-BARRE

WILKES-BARRE, PA. (Special).—Preparedness Week, July 3, the Poll Players turned "Hawthorne, of the U. S. A." into a banner week; great production and business; showers of small flags greeted the audience at the end of the second act and when a thirty foot American flag unfolded from the dome of the theater the lid was off. Alfred Swenson as Hawthorne was ideal in the part, much life and always sure of lines together with a fine stage presence has made him a big favorite. Miss O'Day was winsome as Princess Irma. Harry E. McKee gave a splendid performance of King Augustus, his staging of the play reflects great credit to him for effect and details. Russell Filmore was Rodney Blake and with his breezy manner helped make the fun. Miss Marie Hodgkins was Miss Ballard, and her work was charming. Henry J. Oehler as Mr. Ballard furnished much of the good comedy. William Blake as Prince Vladimir was good; others who helped make it a banner week, were Miss Nann Bernard, Miss Grace Fox, Royal Stout, Miss Carter, Mr. Cox. Week July 10, "The Blindness of Virtue."

GUS MANNING.

"WHEN LOVE IS YOUNG" IN ELMIRA

ELMIRA, N. Y. (Special).—Crowded houses greeted the Rorick's Opera company's splendid production of "Lady Luxur" at Rorick's July 10-15, the offering proving one of the most satisfactory of the opera season. Scott Welsh was a pleasing Sam Warren and sang himself into increased popularity; Maude Gray made a thoroughly delightful Eloise Van Cuyler, and her voice was never heard to better advantage; Alice Hills gave a finished performance of the role of Mrs. Draper-Coles, William Naughton was good as Count Piniaselli and Leona Stephens and Bobby Woolsey pleased greatly in the juvenile roles. Others seen to advantage were Albert Pellaton, Leonard Hollister, Grace Lang and Fred Emerson. The work of the chorus was unusually clever and the production reflected great credit on Director Charles Jones and Musical Director George Lyding. "When Love is Young," 17-22.

J. MAXWELL BEERS.

"DAMON-PYTHIAS," ALSO "TRILBY"

SCRANTON, PA. (Special).—"Damon and Pythias" was the attraction at the Poll week July 10, by the Poll Stock Players, to excellent business. Edouard D'Oize, who made such a brilliant success of the part of Shylock in "The Merchant of Venice," a short time ago, has duplicated that success in the part of Damon. His acting has an artistic finish, seldom seen in stock. Gus Forbes as Pythias, was seen to splendid advantage, and stamps him as an actor of sterling ability, and he shared stellar honors with Mr. D'Oize. Mac Desmond gave an artistically finished performance of the part of Calanthe, again demonstrating her ability of being able to perform any part she attempts, in a finished manner. Henry Carlton gave a strong performance of the part of Dionysius and made a decided hit. Stewart E. Wilson as Lucullus was very convincing, while Arthur Buchanan as Philistinus, made much of a small part. Kerwin Wilkinson as Democles, Martin Jennings as Procles, Edith Winchester as Hermolin and Master Willie Wheeler as Damon's child, assisted very materially in the success of the play. The staging, as usual, was all that could be desired. "Trilby," week of July 17.

Mac Desmond, who is the leading woman with the Poll Stock Players, and who has been with the company 100 weeks, and is the most popular leading woman that ever appeared in stock in this city, will leave the company July 22 for a much needed rest. Gus Forbes, the leading man of the same company, who, although he has been with the company a comparatively short time, has by his artistic work on the stage and his genial disposition in private life, gained a host of friends, will also leave the company to visit his mother, who is ill in Calgary, Canada. Both he and Miss Desmond will be greatly missed. Walter P. Richardson, a former favorite here, will succeed Mr. Forbes. Miss Desmond's successor has not yet been selected.

C. B. DENMAN.

PORTLAND, ME., BY THE SEA

PORTLAND, ME. (Special).—Cape Theater: Portland Opera Company, Inc., President, Wm. Stevenson; Artistic Director, W. Nat Royster; Treas., L. E. Royster. Week July 10, a fine performance of "Dolly Varden," with the following cast: Chas. Meakins, Alonzo Price, John Roberts, Irving Brooks, Harry Luckstone, Walter Douglass, Edward Metcalfe, Georgia Harvey, Janet McIlwaine, Clara Palmer, Evelyn Fulton, and chorus. Charles Meakins, Irving Brooks, and the pretty ingenue, Janet McIlwaine, would carry any organization to success. We wish them a successful season.

Keith's: "Full House," this week, to big business. Dudley Ayers, Clara Mackin, and Kathleen Comegys leave the cast July 15. Ethel Daggett will soon join the company in the capacity of second woman. Ellen Andrews and May Thurston are playing in "Full House." Florence Reed, and her husband, Malcolm Williams, who are summering at Sebago Lake, occupied a box at Keith's, Saturday night. Margaret Lotus, formerly with Henry Woodruff, and Adelyn Bushnell, who will be starred this Fall in a new People play, also enjoyed the play, as guests of THE MIRROR correspondent.

The Casco and the New Empire are still doing their capacity business with the best releases on the market.

The Jefferson is offering pictures and Marcus Loew's vaudeville to their Summer patrons. AGNES ARMSTRONG.

FALL RIVER TALENT SCATTERS

FALL RIVER, MASS. (Special).—Savoy: The John Meehan Players closed their season July 8 and the company disbanded, as the management decided not to open at Newport, R. I., 17, as announced. The Savoy returned to its old policy, 10-15, presenting Keith vaudeville and pictures. Opening bill, Gabier Bros., and Clark, Adeline Francis, Old Homestead Octet, Lena Cooper and company, in "Hari-Kari," Natalie Navarro, Herbert and Brooks, Seven Cokers, Dave Raphael and company, Paul and Azella, Northlane and Ward, Wm. Farnum and Kathlyn Williams in "The Spoilers," and Mr. and Mrs. Vernon Castle in the photoplay "The Whirl of Life," to large attendance.

Bijou, July 10-15, "The Romance of Fall River," a moving picture of local life, played by local people. Virginia Pearson in "Hypocrits," Valentine Vox, Nadel and Follette, Hill and Ackerman, Lyrica, Pathe Weekly and "The Mysteries of Myra" to large attendance.

Lincoln Park Theater: The James P. Lee Musical Comedy company offered week July 10-15, "The Gay Old Boy," with James P. Lee as Hiram Brown. Madeline Lee scored a big hit with her singing; large and well trained chorus, good performance and attendance.

Harry La Cour, the best liked member of the Meehan Players, left for Chicago, July 10; Miss Esther Howard, Doan Borup, Tom Whyte, Louis Wolford and Claire Malsin returned to New York; John Meehan is in New Hampshire for a rest; Mr. and Mrs. Bernard Steele (Maud Blair), to Cape Cod for a few days' vacation; Miss Florence Carpenter, who was with the company week July 3-8, returned to New York.

DALLEY'S RUN AT ROCKFORD

ROCKFORD, ILL. (Special).—The Ted Dalley Stock company is playing an indefinite run at the Palace. The company is headed by Ted Dalley and Miss Stella Wimmer and numbers fourteen acting people with Charles Aml at the head of the mechanical staff and Bert Duke handling the scenic department. This company has been playing steadily in permanent stock for the past five years and holds the record in the Middle-West for indefinite stock runs. Several of the members of the cast have been associated with the organization for over three years steadily. Mr. Dalley will have two companies playing permanent stock next season, one to be located in one of the large Southern cities. Nothing but the very highest grade of attractions and plays are produced. The play, week July 3, was "Help Wanted," "The Blindness of Virtue" and "The Shepherd of the Hills" have also been given.

T. D.

NEWARK'S RUSTIC THEATER

NEWARK, N. J. (Special).—E. J. Carpenter and F. V. Peterson, managers of Vailsburg Park, have announced that the National Opera Comique, under the direction of Charles A. Kaiser, will give performances of light comic opera during the Summer months. A rustic theater is being erected, which, when completed, will seat 1,500. The first, "Boccaccio," was given July 15-22; "The Mikado," 24-31. The company, which consists of almost sixty members, includes Miss Edmee de Dreux, Miss Edyth Van Slyke, and Miss Katherine Haines Hulling, principals. The staging and costuming of the new company will be done in a very attractive manner.

JACOB KALTER.



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Jack Hayden, leading man United Producing Company's stock, who made an excellent impression in Edmonton and is repeating in Calgary, Alta., Canada.

JOY WHIRL, FITCHBURG.

A First Timer that had no Title—"Whose Baby Are You?" a Laugh Riot

FITCHBURG, Mass. (Special).—The Albert Lando Stock Company has recently inaugurated its Summer season at the Whalom Theater, Fitchburg, Mass. Mark Swan's comedy, "Whose Baby Are You?" was selected as the opening bill. A better choice could not have been made as the farce was a riot from start to finish. Many familiar faces reappeared with the company: Richard Morgan, Jack McGrath, Lucius Fairchild, Marguerite Slavin, and Hazel Jones each were given a hearty welcome. Henrietta Bagley, a favorite with Fitchburg playgoers, scored an immense hit in the star part of the comedy. Her work as Abbi, the slavey, kept the audience in an uproar. The new leading lady, Miss Gladys Malvern, won many admirers through her splendid portrayal of Madge Morton. Other new members of the company are Franklin Fox, well known in stock, and Winthrop De Forest, the assistant director.

Last week the company presented a new three-act drama dealing with the domestic life of a United States senator. In order to arouse interest and curiosity, the play was presented without title. A gold piece was offered by the management to the one who suggested a title most appropriate. The play is a tense one and holds the interest of the audience. Mr. Lando as the senator scored an emphatic success. In the emotional scenes his reading was exceptionally splendid. Henrietta Bagley as the senator's wife shared honors with him. The success of the bill confirms the fact that drama will be as welcome here this Summer as farce comedies.

JOHN LAWSON.

GOOD CATCH FROM ROCHESTER

ROCHESTER, N. Y. (Special).—"The Conspiracy" was the offering of the Temple Players at the Temple Theater week July 10. Mr. Carl Anthony was the story writer, detective and completely won his audience by his make-up, mannerisms and simulated peevishness. This is principally the one role of interest in the play, and the role requires clever handling in order to be convincing. Miss Grace Huff was an attractive and sympathetic heroine; while Mr. Forrest Orr made a very possible newspaper man. Miss Teresa Dale was an alluring Spaniard, and Georgia Woodthorpe acted Martha with spirit and ginger. Miss Eddie Boyd, Ralph Locke and Robert Homans were also successful with their small roles. The other players were: Ralph Kline, Harry Cooper, Cyril Raymond, Warren Smith, Edwin Evans, S. K. Fried, Joseph Wilson, Harry Reynolds, Bert Caley, Walter Bailey, George Gilbert and Charles Cole. Week July 17, "The Fortune Hunter."

Vaughan Glaser began a short season of Summer stock at the Avon, July 17. This opening will follow the closing of the Manhattan Players, who closed their season of twelve weeks at the Lyceum July 15. Mr. Glaser's opening bill was "Kick In."

An open air performance of "A Midsummer Night's Dream" was given at Highland Park, 19. The cast is made up of well known local amateurs and several hundred children appeared in the incidental dances. The Manhattan Players brought their Summer season of twelve weeks to a close.

Frank Howe, Jr.

PLAYS

SALES, OPINION, ADVICE
Two Twenty Fifth Avenue, New York

at the Lyceum July 15 with "A Messenger From Mars." Miss Olive Tell, Robert M. Middlemass, Reginald Denny, Alice Butler, James Spottswood, Oza Waldrop, Ethel Wilson and Ernest Cassart were the principal players. Others were Jas. T. Galloway, Frank Gerbrach, N. Murray Stephens and Frank Lee. This company has suffered from the lack of competent leads, and several changes have been made in an effort to secure a player who would be satisfactory. Miss Wyndham is a capable player, but quite unsuited to a stock leading woman. Miss Olive Tell, who was with the company last season, returned for the last two weeks, and won many admirers each year, but came too late to create an interest in the company. One new play was produced, "Friend Martha," by Edward Peple, with Oza Waldrop in the title role. Miss Waldrop, Miss Butler, Mr. Cassart and Miss Tell were the most popular members of the company this year. Surely Rochester deserves, and can support, a company composed of at least half a dozen well known and experienced stock players.

LEFFINGWELL.

A VOICE FROM BROOKLYN

THE MIRROR is glad to give space to the accompanying letter from Mr. Alton Schiller of Brooklyn:

"With indeed my sincerest regard for the kindly interest you at all times have displayed for stock activities, notably so, as during the recent agitation occasioned by the unpardonable blunder committed in the closing of the Crescent Theater at Brooklyn, N. Y., whose wonderful record as a stock house truly needs no introduction. Its identity so beautifully established by virtue of the meritorious work of its widely-known Crescent Players, I respectfully venture addressing the following to you:

Your esteemed policy as an advocate for the uphold and furtherance of true legitimate drama upon the local stage indeed can serve to no more real, live and imperative need in this present, with new impending stock contracts for the coming season, being awarded, than to continue as you have during the past several weeks in quoting from various letters you receive, voicing the wide-spread sentiment and just demand made not merely by lovers of the former Crescent Players, but also because of the high standard and ideals created and fostered in said Borough for the uphold and maintenance of such an institution as truly founded by Perry Williams.

Therefore, will you kindly permit my citing how significant a fact it is that during the last half year or so there has been a decided, unmistakable testimony furnished in proof of all this; if briefly alluding to the so heartfelt pronounced welcome accorded George Allison and Gertrude Rivers during a week's stop at the New Montauk Theater, Brooklyn, with the 'Daddy Long-legs' company—as also the most cordial welcome extended Charles Schoefeld and Isador Martin in their delightful vaudeville sketch at the Orpheum immediately following upon their closing with the Grand Opera House Players; or that, indeed, during the past year, Leah Winslow has at several different times found a so heartfelt, so genuine welcome awaiting her coming to Brooklyn by her many friends while with the 'Full House' company and by herself in vaudeville. And was it not only this week that we had the pleasure of again greeting her at the Prospect Theater, Brooklyn, in a delightfully fascinating vaudeville playlet and role entitled 'Petticoat Diplomacy'?

"I have merely to add that in true response of that which Brooklynites so earnestly, so justly desire, you should use your esteemed influence in behalf of support of their plea, and assert that standpoint upon those who control theatrical dramatic interests. Your columns reveal George Allison and Leah Winslow amongst others 'at liberty,' and indeed Miss Winslow at liberty for stock.

"Why not co-operate with those of your Brooklyn subscribers and stock patrons at large who desire that such dear friends as the Messrs. Charles Schoefeld, M. J. Briggs, William E. Evarts, Joseph Egginton, William Elliot, George Allison and as Mesdames Leah Winslow, Isador Martin, Gertrude Rivers, Florence Roberts, Clara Macklin, Miss Melville and others back here in Brooklyn. Why not help us to retain such an element in our midst?"

R. S. V. P.

Manager Ted Dailey, of Dailey's Stock company, at Rockford, Ill., writes:

"Have been an ardent admirer of your paper and policies for over five years and look forward with great pleasure for each successive issue. Your method of covering the amusement field is complete and the information and news you give are invaluable to the members of the profession."

BACK TO FT. DODGE

FT. DODGE, IA. (Special).—James Martin, former manager of Magic Theater and later of Cedar Rapids, where he managed the Majestic, has returned to Ft. Dodge, and has leased the Magic Theater. Mr. Martin is an ardent Ft. Dodge "booster."

Manager Henry Leggo, owner and manager of the Majestic, has just completed the installation of a cooling plant in his playhouse, which adds greatly to the comfort of his patrons.

Ringling Brothers' Circus exhibited here July 18. Terry's "Uncle Tom's Cabin" under canvas, July 14. Business Men's Carnival week July 10.

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THE LIFE AT ATLANTIC CITY

May Robson's Latest in "The Making Over of Mrs. Matt"—
Due on Broadway in September—Another New
One—Cabaret Craze Rampant

ATLANTIC CITY, N. J. (Special).—The irrepressible May Robson has made another decided hit in her latest vehicle, "The Making Over of Mrs. Matt," from the pen of James Forbes, which was put on exhibition at the New Nixon week July 10. Although the plot is by no means new, the play offers many opportunities for Miss Robson to display her talent. She has the unusual ability of being able to tug at your heart strings, and at the next moment make you double up with laughter. Miss Robson has been playing the role on the road all season, winning praise at every stopping place. Since the production will open on Broadway in September, it is worth while to give a synopsis of the plot. The interest of the story hinges on Matthew Lamson, a Western financier now a power in Wall Street, his wife (May Robson), and their son, who has just graduated from college. The father thinks it is about time for Junior to come being arrested for speeding on Broadway and start "work." The son takes to business rather suddenly, the reason being that his desk adjoins that of Mary Lawrence's, the father's secretary. When the family repair to their new Summer mansion, the "hut" (where Mrs. Matt is forced to wear evening clothes and employ royalty in the kitchen), Mary does her work at the home instead of the office. Junior stays home, too. Mrs. Lamson is in favor of the Mary-Junior match, but the father wants the son to marry someone of his own "class." He has thus picked out Charlotte Avery, a social butterfly, for this purpose. The "domestic triangle" furnishes the real interest of the play. For Mrs. Matt is forced to take sides with both of the male members of the family. Finally Junior elopes with Mary, only to be arrested and caught in a small inn near New Haven. Here the denouement takes place. The father capitulates at the last moment, when he learns that Mary was the one who carried through a big business deal, the success of which he had wrongly attributed to his son. At times there is a little bit too much of the "unrelenting father," but, as a whole, the "family of three" is realistic and interesting. The play abounds in novel and amusing situations in spite of its conventional theme. In the last act the playwright has given us another one of his slang parts, this time a waitress at the inn. Marie Parry deserves special mention for her portrayal of the part. With a little more attention to the stage and a strengthening of the supporting cast, the play should make an impression upon Broadway. It is about the most wholesome play we have seen in many a day. George F. Hall, who plays a small part, that of a constable, with decided skill, has the honor of having been associated with Miss Robson for seven years. Beginning as her stage-manager he

has forced his way to such an extent that he now heads her executive staff as manager. When "The Making Over of Mrs. Matt" opens in New York in the Fall, the event will mark the beginning of Mr. Hall's eighth season with America's great character actress. Business good. The week commencing Monday, July 17, Edward F. Bush-Lyons Andrews, Inc. offered a new play, entitled "Our Country First," by Miss A. N. Rance. It is designated as a patriotic dramatic comedy based on the soul-stirring patriotic theme Preparedness, with an American company. By way of advertisement, Harry Brown, manager of the New Nixon, has been distributing arm and hat bands bearing the title of the play "Our Country First." Nixon's Apollo, July 9: The "Birth of a Nation" began a return engagement at popular prices. Samuel F. Nixon, the prominent theatrical magnet who regularly summers here, owns two of the most unusual things in Atlantic City. The first is a handsome turnout, and the second is a vegetable patch. Many of the "Festive homes" have beautiful gardens, but none of them to our knowledge can boast of a miniature farm. Mr. Nixon has both. It is a most unusual sight to pass along the Boardwalk at Pacific Avenue and the beach and see corn, beans, strawberries, etc., growing. Mr. Nixon is the cause of admiration when he is seen driving his aristocratic team—which occurs daily if the weather permits. There are no fewer than eight first-class cabarets operating at full swing nightly, exclusive of roof-gardens, grills, and dance halls. The cabarets vie with one another in the superiority of their vaudeville bills. The most pretentious announcement comes from the Isleworth Rose Gardens, where it is announced that Sophie Tucker will be the attraction. Miss Tucker is billed as the highest-priced act in cabaret. Together with her five kings of syncopation, it is a safe bet that Atlantic City cabaret will receive a great impetus. Messrs. Shubert believe George M. Cohan when he says "it pays to advertise." Walking along the Boardwalk one has not to look up on the roof of the Apollo and see a huge electric sign, which reads: "New York's biggest hits. Keep them in mind." At present the hits are, "Very Good, Eddie," "Step This Way," and "The Passing Show." The latest dancing sensation has made its bow to the Atlantic City terpsichores. It is supposed to have hailed from Hawaii, and bears the name, "Shimmie Shimwaa." Margaret Illington gave us a sample of it in "Just for To-night," when she danced with a seurotic specialist. The dance is being exhibited at the Cafe Martinique. FREDERICK C. RUSSELL.

THERE ARE NO SHARKS IN NEWARK

Summer opera opens in Newark to-night (July 22), when the National Opera comique begins an extended engagement at Vallisburg Park. The National Opera comique comprises over sixty artists brought together in one company by Charles A. Kaiser, the pioneer and head of the National Opera movement, representing a group of music loving Americans, who advocate the rendering of opera in the English language. Through the efforts of Vallisburg Park enlisted the management of Mr. Kaiser, who responded with the organization of a company which will aim to give in the open air the same brand of musical entertainment to which one is accustomed from the leading companies of New York's Winter Garden. From the great metropolitan organizations Mr. Kaiser has recruited his stars and chorus. "Boccaccio" will be the first opera presented and in the leading roles will be found Miss Edith Van Slyke as the winsome Flaminia, Miss Katherine Haines as the beautiful Beatrice, and Miss Edna de Dreu in the title-role as Boccaccio. Gilbert Clayton will have charge of the stage directing of the opera, while the direction of the music will be attended to personally by Mr. Kaiser. The National Opera comique comes to Newark with an extensive repertory. It ranges from the successful light operas of the type of "Mikado," which will be the second bill of the company, to "Carmen," and the most popular of the operas presented by the Metropolitan and Manhattan opera companies last season. The policy of summer opera at the Park will be one new opera for each week at the prices of 25 cents and 50 cents, according to the location of seats.

PARALYSIS HITS JERSEY PLAYS

JERSEY CITY (Special).—Signs in front of all theaters and sidewalks forbidding the admission to same of persons under sixteen years of age (accompanied or otherwise), on account of the infantile paralysis scare, has knocked business forty per cent. Two weeks' notice has been given to all the employees at Keith's (which has not been closed one night except Sunday) in eight years. The notice is only a precautionary step should the epidemic continue. All the other amusement places feel the blow of the epidemic. The fine bill offered at Keith's July 10-12 was appreciated by all who attended. Smith and Ralph was a neat singing and talking duo; Gus Van and George Schenck did a very clever piano and singing act; Ben Deely and company in a sketch about the star to be a peachy blackface comedian; Mae West and her sister did one of the best singing and talking acts ever seen here; Julia Herne and company had a very good sketch, and Miss Herne was clever; Grace Fisher put over good songs and her female assistant in the audience was a novelty. The pictures were fine. Frank Henderson's Jersey Airline is holding its own with good vaudeville and pictures. The Six Flying Herberts lead the list at Palisades Park, July 10-16; All's Arabs, the Verano, and the Ambler Brothers are big offerings. Captain Sorcho and his submarine act are still potent offerings.

WALTER C. SMITH.

Emily Stevens is visiting her cousin, Mrs. Fiske, at the latter's country place at Big Moose lake in the Adirondacks. Mrs. Fiske and Miss Stevens will remain in the mountains until early September when the latter resumes her tour in "The Unchastened Woman" and Mrs. Fiske inaugurates a lengthy season in "Erstwhile Susan."

WILL TRY IT ON NEW YORK

Gladys Hanson (Mrs. Charles Emerson Cook) of Atlanta, is Reading a New Play

ATLANTA (Special).—Among those who are crowding their way into the Atlanta motion picture theaters these scorching afternoons might be mentioned a man and a woman whom Broadway regards as its own celebrities—Mr. and Mrs. Charles Emerson Cook. Now, most everybody in theaterland knows that the wife of the well-known and likeable publicity man is that charming Southern actress, Gladys Hanson, who was born in Atlanta, and who is very proud of it. Mr. Cook and his bride dropped in town a short time ago for the purpose of visiting, but since they touched Georgia's soil they've been reading plays and refusing offers and sending telegrams and giving out interviews, and all that sort of thing. Miss Hanson is a wonderful favorite in her own home town, and the newspaper men have paid her careful attention. She is now reading a big fat manuscript, which, according to her handsome husband, will probably be the next vehicle in which she appears in New York. Miss Hanson and Mr. Cook will leave Atlanta very shortly for New York, where the actress is expected to do some work for a screen producing company. Shortly after her arrival in Georgia's capital city, Miss Hanson went through the Federal penitentiary with several newspaper men, and was recognized by an inmate of the prison as one of the players in the original production of Belasco's "The Governor's Lady." The prisoner declared that he was something of a critic, and predicted great things for the Atlanta actress in the future. Joe Howard and Ethelyn Clark scored a terrific hit at the Forsyth week July 10. They offered Howard's latest song review, and before the finish of the act the two talented performers had all the folks in the audience whistling, including the sedate and settled fellows who hadn't whistled in years. "Love Me Little, Love Me Long" is on its way, or the Atlantic reviewers will miss their guess a mile. There was also something else on the bill, Klass and Bernie, working with a violin and an accordion, compelled the critics to grope for adjectives. This act, combined with the Howard-Clark affair, gave the Forsyth a bright and unusual bill. "Where Are My Children?" played to crowded houses at the Piedmont week July 10. It was well received. The Criterion, Atlanta's newest motion picture theater, has enjoyed two weeks of brilliant business. This house is one of the prettiest picture theaters in the country, and is under the management of Harry Goldberg, a well-known and popular film man. The Triangle pictures will be shown exclusively in Atlanta at the Criterion after Aug. 15. WARD MOOREHOUSE.

STEIN'S MAKE-UP

MIRROR'S LONDON LETTER

Return of "Peg o' My Heart"—Chevalier Will Not Come Across—Mary Anderson and Daughter—Stratford Festival Next Week

By BEVERLY BAUX

LONDON, July 16 (Special).—"Peg o' My Heart," replaced "The Show Shop" at the Globe July 3. Albert Sims is about the only one of the original cast left.

"Ye Gods" has shifted to the Strand. The curtain raiser is "Just Like a Woman." Since the trial production of the new play, "My Old Dutch" (by Arthur Shirley and Albert Chevalier) at Hastings, a fortnight ago, Mr. Chevalier has had offers for London, the United States, and a big Canadian tour. The present he has been compelled to decline these offers, because of a prior engagement to appear in another new play, which will shortly be seen in the West End. Mr. Chevalier hopes to arrange for a London production of "My Old Dutch" early next year. From all accounts he has made the success of his life as Joe Brown, in this simple drama of the poor, so aptly termed "a piece of humanity."

Here a note about a fair American, Miss Hilma Glyder, although only nineteen, has had considerable experience in revue. For the past two years she has played the principal part in "Le Petit Cabaret" at variety theaters, including a month at the Oxford.

Two weeks ago I mentioned briefly to THE MIRROR that a Shakespearean Festival was billed for Stratford. It opens July 29 at the Memorial Theatre, with "The Comedy of Errors." Among succeeding Shakespearean revivals will be "Hamlet" in its entirety. In honor of the Sheridan Centenary, "The Rivals" and "The School for Scandal" will be given. This year is the tercentenary of the death of Francis Beaumont, and it has been suggested that either "Philaster" or "The Knight of the Burning Pestle" be added to the repertory. The Festival will be given under the direction of Mr. Ben Greet, the company being composed mainly of the "Vic" Shakespeare Repertory company.

The story of "The Misleading Lady," which is to be the Autumn attraction at the Playhouse, is described as a modernized version of "The Taming of the Shrew." Miss Gladys Cooper will play the heroine, and Mr. Weedon Grossmith will have the part of an escaped lunatic, who imagines himself to be Napoleon. I have mentioned in a previous letter to THE MIRROR that America's favorite, Mary Anderson, appeared at a Star and Garter benefit at Stratford-upon-Avon, June 23. I now give you an account of it, which cannot fail to interest players in the States:

A diversified programme was arranged for the occasion, but what was regarded as the principal item was Gilbert's "Comedy and Tragedy," specially written for Miss Mary Anderson, or, at all events, that lady appeared in the first representation in the year 1884 at the Lyceum. Miss Anderson was just then making her dramatic reputation, and her appearance in Stratford-upon-Avon at that time greatly helped forward the funds of the Shakespeare Memorial. The piece, which was produced at the Ly-

ceum, Jan. 28, 1884, deals with situations closely approaching tragedy. In none of his serious plays has Sir W. S. Gilbert written dialogue displaying more dramatic vigor. The story is skilfully conceived.

When Miss Anderson attained a level of ideal perfection would be to say that she is an actress of the highest tragic powers. Such an actress she is not. But her performance was, nevertheless, powerful and impressive, and exhibited an uncommon art in the contrast of the higher and the graver moods. It was deservedly received with enthusiasm, and the little daughter of the Mayor presented her with a magnificent arrangement of flowers. Many other floral gifts followed.

Miss Anderson was supported by Mrs. Arthur Carlton, a lady well known on the Worcester stage, who played the part of Pauline with excellent judgment; by Mr. Ben Webster, who played D'Aulnay, the husband of Clarice (Sir George Alexander's original part), and by Mr. J. H. Barnes as the Duc d'Orleans.

The musical portion of the programme was contributed to by Miss Myra Hess, Mr. Max Mosse, Miss Agnes Nicholls, and Mr. Murray Levy. Mr. Hamilton Hart was at the piano. The final item was the recital of a sonnet composed by M. Maurice Combet, entitled "Salut a Mary Anderson." Many choice bouquets and circles of bay leaves were presented in the course of the matinee.

The composite opinion of "Razzie-Dazzie" is that it doesn't do either. Still, just now, anything that will make people forget what is doing across the Channel will draw.

The sudden revival of "Peg o' My Heart" at the Globe Theatre shows how faithful the public is to this fascinating little play. There is no supposing now that it was all Miss Laurette Taylor's doing. Miss Moya Mannering has played Peg until she has made it her own; and she is the Peg whom people crowd to see. Her charming performance is unimpaired by familiarity, and Mr. A. E. Matthews and the rest of the excellent cast continue to keep the little comedy fresh and delightful.

Ansacs in particular are constant visitors to the Duke of York's Theatre, for they have discovered an old friend, in Mr. Charles Waldron—"Daddy Long-Legs." He was in Australia some years ago, playing in "A Squaw Man," well known here as "A White Man," when he met and fell in love with Miss Alice Mary King, the popular daughter of a well-known family. After eighteen months he returned from America with his wife to prove to her relations that her "lot was a happy one."

"The Tiger's Cub" is in its one hundred and seventy-third performance at Queen's. Miss Madge Titheradge and Mr. Basil Gill will remain in their original parts as the Cub and David Summers respectively, while Mr. Charles Glenney will continue his vivid impersonation of the scheming husband.

RICHMOND ON THE JAMES

RICHMOND, VA. (Special).—During the torrid wave, which seems to be sweeping the country now, the movie shows are about the most pleasant pastime one can indulge in, and all photoplays are doing a thriving business. The Lyric is the only vaudeville house in the city, and as the local newspapers have already been scoring the "punk" bills, it is needless to make a report further than to quote from the daily press, and say: "Lyric audiences deserve something better."

Strand: William Gillette in "Sherlock Holmes" week July 10-15, with children's matinee July 15, "Toyland" and Jane Lee. Bijou: William S. Hart in "An Apostle of Vengeance" and a Keystone comedy. Odeon: Donald Brian in "The Smugglers." Colonial: Ralph Herz and Irene Howley in "The Purple Lady" and Charlie Chaplin in "The Vagabond." House of Peters in "The Closed Road." Billie Burke in "Gloria's Romance," and William Nigh and Marguerite Snow in "Notorious Gallagher."

New: "The Mysteries of Myra" and Sis Hopkins; Charlie Chaplin in "Police" and others. NEAL AND MCCONNELL.

KEARNY, N. J. OWNERS INDICTED

KEARNY, N. J. (Special).—Three Kearny residents have been indicted by the Hudson County Grand Jury for alleged violations of the law regarding admission of children under sixteen into moving picture theaters. The three implicated are Mrs. Augusta C. Treat, Grand Theater; John Wilson, Casino, and James Durkin, Regent. The men have no connection with the theaters except to hold the licenses. The managers of the houses are: Eugene E. Coquet, Regent; Frank L. Doyle, Casino, and Charles Hedberg, Grand. Charges of showing immoral and suggestive pictures have been denied by all managers concerned. "There is nothing questionable or objectionable about any of the Kearny picture theaters. We try to run our places as clean and as legitimate as any in the country," said one exhibitor to THE DRAMATIC MIRROR correspondent. The hearing before the Grand Jury will take place soon.

JACOB J. KALTER.

MERRY TIMES IN MACON, GA.

MACON, GA. (Special).—Palace: Billy Beard. "The Party from the South," has returned here. The engagement for two weeks, July 22, "Dorlan's Divorce," July 10; "Silks and Satin," July 11; "Kennedy Square," July 12; "Concealed Truth," July 13; "Destiny's Toy," July 14; "The Crucial Test," July 15. Princess: Charlie Chaplin in "The Fireman," July 11, 12. Macon: "Peg o' the Ring," July 10; "A Mutual Master Picture," July 11; "The Fate of the Dolphin," July 12; "A Modern Knight," July 13; "Tangled Skeins," July 14; "The Secret of the Submarine," July 15. Messrs. Troup Howard, R. C. Hanchurst, and Brown Wimberly have in the course of erection a \$50,000 moving picture house, which will be completed by Sept. 15, and will seat 1,000 people, not including the boxes and balcony. All the comforts obtainable will be presented in this house. ANDREW OLIVER ORR.

IN GOOD OLD LYNCHBURG, VA.

LYNCHBURG, VA. (Special).—The Universal Theatre, which has been operated for several years by the Piedmont Amusement company, a North Carolina corporation controlling theaters in Virginia, North and South Carolina, has suspended business for the summer season on account of unsatisfactory business and further because of the condition of the street in front of the theater as the result of improvements which the city is making. The picture service which the theater has been using is now being offered by the Gayety. J. Bryan Craver, who has been in charge of the house, was transferred to the Piedmont Theater (Charlotte, N. C.) when it was announced the Universal would close.

The Trenton Theater, a large vaudeville and picture house, has closed down for the summer season in order to afford the management an opportunity to make such alterations and repairs as will be required to properly present high-class acts early during the Fall. The Trenton has been offering tabloid musical comedies and pictures for more than a year, and this class of amusement apparently proved satisfactory. A scenic artist will prepare new effects during the next few days and the house will open early in September. If not sooner, James F. Jackson, who has been in charge of the house, is managing the Academy of Music during the heated term. The Academy is offering popular stock plays with two changes a week.

The Chautauqua Association of Swarthmore, Penna., which fostered the entertainment in Lynchburg week July 5-11 presented an attraction with which large crowds were pleased at each performance, and doubtless the Chautauqua will include Lynchburg in the circuit again next season. The various features included Victor's Band, Schubert's String Quartet, the Strollers' Quartet, the Riton Trio, "Happiness," a Chautauqua morality play, "The Mikado," Rosini, Prince of Jugglers, the Choir Boys, lectures by Dr. Thomas E. Green, Dr. N. McGee Waters, Dr. S. Parkes Cadman and Dr. Lincoln Wirt.

The Isis, which is operated by Jake Wells, the well-known Southern theatrical magnate, is playing to large crowds since the house was taken over and completely remodeled to conform with his ideas. Paying \$10,000 for the rights to "Gloria's Romance," the Billie Burke serial, in Richmond, Norfolk and Lynchburg, Mr. Wells is now showing his foresight in laying claim to a feature which will attract the picture public. The serial has been attracting huge crowds since the first instalment. Miss Janet Allen, Mr. Wells's niece, is in charge of the Isis. JULIAN T. HADER.

"THE BUNCH" AT JACKSON, MICH.

Jackson has been for a long time the home of a good many of our professional friends: Captain H. C. Devlin, now with the Sells Floto Shows, is a Jackson man, and his troupe is and has been largely recruited from Jackson boys. There has been for some time an agitation to get this bunch together and organize a club or something of the kind to band these people together, which resulted in a get-together meeting June 26; the organization is called "The Jackson Troupers' Club." This includes men formerly with Captain Devlin, "Spot Jerome" (the clown) John E. Kelly (well-known character comedian) Amalietto, Larry Shannon and many circus band boys and theatrical brothers. A. J. GEE.

MARTHA HEDMAN

In "THE BOOMERANG"

Management David Belasco

Belasco Theatre

JOHN COPE

CHARACTERS

Lake Hopatcong, N. J.

FRED NIBLO

In "HIT-THE-TRAIL HOLLIDAY," by George M. Cohan

Management COHAN & HARRIS

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QUIT AND HITS IN KANSAS CITY

KANSAS CITY, Mo. (Special).—Globe (Cyrus Jacobs, manager): The closing bill at the Globe was composed of acts of uniform excellence. The Westons in a posing act opened well and were followed by the Three Shannons in a singing and dancing act that gave the two women members opportunities to display a number of handsome gowns. Martin Van Bergen, a local boy, returned with several new songs and his same old winning smile, but we would like him better if he would refrain from twisting his mouth into a Bert Williams knot. The Fantom Athletes, three handsome young chaps, put over a fast and clever flag act and scored their usual big hit. Nan Akers offered a ventriloquist act that was only medium. This was the final show of the season at this house, which will reopen in about five weeks, booking Pantages acts.

Empress (Daniel McCoy, manager): Elona, billed as a real Indian Princess, headlined Thursday, July 6, in songs and a series of brilliant costume changes. She has none of the traditional timidity of the squaw girl, and her last name is spoke Personality. The Russels and Mesley did mild gymnasium stunts, but then the weather was hot. Whitney's Opera Dolls and Ramsay and Cline in a Black and Tan act were mildly interesting. Mile. Olga Celeste handled a half-dozen of somewhat refractory leopards in a very businesslike manner, but decidedly nervous audience welcomed a successful curtain on the act. Opening Sunday, July 9, the bill was topped by The Aki and company, a Nipponese act of magic mystery, singing and dancing carrying special scenery worth a small fortune. A tiny girl member of the troupe was especially clever in ragtime songs. The Jeannettes scored in their "Act Beautiful," with dogs, monkeys and pigeons. Others on the programme were Leonard and Haley, who tried a bit of everything with varying success, the Non-Parlel Four, singing opera scenes in splendid voices, and Hoyt, Stein and Daly.

Fairmount Park (Sam Benjamin, manager): The big suburban park continues to be a Mecca for thousands of amusement seekers, and bathers constantly tax the accommodations at the beach. The drawing power of the Earl Flynn and Nettie McLaughlin Revue weakened and, instead of continuing the entire season, they discontinued July 15, and vaudeville substituted. The revue has introduced some very clever people, including the Chesters and the four Baynes.

Electric Park (John McGuire, manager): Kansas City's Coney Island no longer regards 35,000 people as a record crowd, having passed that mark on several occasions recently, due to the excellent management of the enterprise. Philippi's Band continues, as does also the Heisen Follies, with periodical changes in their programme.

The Ed Dubinsky Players, which scored such a substantial success here last season, have taken a lease on the Tootle in St. Joseph and will open their season there about Sept. 1.

The Hazelton Players, a semi-professional company which started from here about a month ago, have been travelling troubled waters ever since leaving Kansas City, due to lack of proper management. When last heard of they were resting on the rocks "Somewhere in Oklahoma."

JACK MCLEERY.

MEMPHIS MANAGEMENT CHANGES

MEMPHIS, TENN. (Special).—The theatrical season at Memphis opens on Aug. 21, earlier than in some years. The Orpheum Theater comes first. There are practically no changes in house staff. At the Lyric, there is an item of interest: the house passes to the control of the International Circuit, New York, from Ben Stainback and Jake Wells. Mr. Brady's organization promises to put over some good companies through the South to New Orleans, Montgomery and other points. Manager Ben Stainback has been retained as local representative. The Lyceum building is still under the control of Albert Weiss, of New York, for at least five years, though the Lyceum Realty Company, headed by H. M. Rhodes, a prominent merchant, recently acquired the property for a figure said to be around \$200,000, and will handle the theater and offices. Frank Gray is manager here. A big Summer war picture is now being shown. All the picture shows are active, and doing a good business. Each of the big theaters will make an early start.

C. C. GRISMAN.

BRISK OUT IN MILWAUKEE

MILWAUKEE, Wis. (Special).—Mr. William Gray, manager of the Crystal Theater, vaudeville, is spending a month's vacation in New York city and Baltimore. Mr. Charles Braun is acting manager during Mr. Gray's absence. The Shubert Theater Stock intended to remain open all Summer, but poor business caused the house to close week June 6.

At the Crystal, William Shilling heads the bill in a sketch called "Wanted—John Douglas." Bertie Fowler played with stories and imitations. Sid Lewis in a so-called "nut act" and two acrobatic acts complete the bill. Business is continuing good at the favorite Summer vaudeville house. The Gayety closed with a one-night performance June 25. The Empress is now the only burlesque house open in the city, and is doing good business. A sensational number is produced each week. "The Rain Deers" week June 26, with Mark Lea, play to good houses.

A miniature musical comedy takes the boards at the Orpheum in place of several shorter vaudeville acts. It is called from the original "September Morn," show recently playing big time. The act pleases greatly and business at the Orpheum continues good even to the S. R. O., which is "going some" for this time of the year. Credit is due to Mr. Yon manager of the house, for the creditable bills being produced.

The Merrill is showing "The Dividend" and "An Innocent Magdalene," with the trial of William Orpet as an added feature. Chapter 5 of "Gloria's Romance" is also shown. The Strand continues to run the "Who's Guilty?" series, and is still giving away a double six-month pass to the winner of the weekly contest on this picture. "The Peril of Divorce," "The Destroyers," "Ambition" and the Mutt and Jeff cartoons complete the week's bill.

At the Majestic Mr. and Mrs. Vernon Castle's picture, "The Whirl of Life," is actually filling the houses in spite of the weather and is certainly commendable and worthy of its attention.

The Davidson is playing "The Birth of a Nation" on its seventeenth week in this city. The Alhambra is showing Victor Moore in "The Clown and Susie Snowflake," with Ann Pennington. Somehow "The Mysteries of Myra," in spite of it being a very good serial, failed to draw at the American. Crane Wilbur in "Wasted Years" features at the Butterfield this week in addition to the regular run. The Toy is showing Lionel Barrymore in "The Divorce."

Pabst Park has opened its usual whirl of outdoor amusements and concessions. This will be the only open-air amusement park in the city this year, as the former Ravenna Park proved a failure and is now inactive.

JOSAPH A. KISS.

HARTFORD BRIEFS

HARTFORD (Special).—The Opera Players are returning to Parson's Theater after an engagement of three weeks in Springfield, Mass. The company will be practically the same one which appeared here before, and the cast will include Florence Webber, Lillian Ludlow, Lillian Crossman, and the other favorites. Roger Gray, however, has left the Opera Players. The re-engagement of this company which closed its season at Parson's is very welcome news to Hartford theatergoers three weeks ago.

George Primrose and his minstrels headed the Palace bill July 10-12. The years have not dealt kindly with the famous minstrel man. He danced for a few moments, and took a curtain call in person; otherwise he did not appear. Supporting company good. Several sentimental ballads, including the inevitable "Baby Shoes," were rendered. Other acts better than usual, but a little disinfected would not have been amiss. Good picture. House full as usual. The Palace is, without doubt, one of the most successful vaudeville houses in the East.

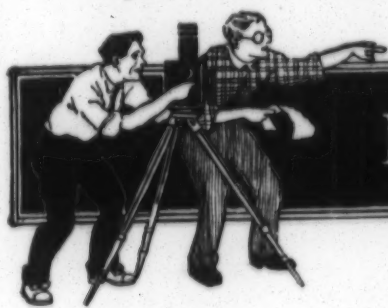
The Hartford is doing fairly well. A new musical stock company has been installed at the Star. Good business at Princess and Majestic.

SMITH.

JAMES MADISON

SUMMER ANNOUNCEMENT:—Until August 1st I will do all my writing in San Francisco (Platiron Building, Butler and Sanson Streets). New York office will be open as usual in charge of my secretary.

California Studio Series—August 5th Issue—Universal City



MOTION PICTURES



THE MIRROR Motion Picture Department, Established May 30, 1908

COMMENT AND SUGGESTION

It is in crises such as the one that is confronting New York City at the present time, with the epidemic of infantile paralysis jumping by leaps and bounds beyond the control of the authorities, that unusual methods are created and come to the front for the preservation of the health of the populace.

The uses to which the motion picture has been put are legion, but it is doubtful if any of them can surpass in meritorious excellence the use to which it could be put as a means of spreading the necessary information relative to cleanliness and sanitation so requisite for the checking of this horrible scourge.

Like all other epidemics this dread disease finds its greatest number of victims in the poorer quarters of the city where the laws of cleanliness, sanitation and hygiene, and their relation to health, are not so well understood. It is here that the motion picture can achieve its greatest benefit to the greatest number.

Though the newspapers have done valiant service in devoting columns of space to the necessary precautions to be taken, in order that the spread of the disease may be checked, it remains for the motion picture to drive home by visualization the force of the printed word.

In just so much as the printed word is more effective and more emphatic than the spoken word, in just so much, is actual visualization of an incident or a series of incidents, more emphatic than the printed word. The opportunity of the motion picture to be of protean aid to a suffering people has arrived, and it is somewhat remarkable, as well as lamentable, that producers, with the exception of one or two of the weekly pictorial news services, have neither seen nor seized this chance for the dissemination of information relative to the necessary preventive measures, that would have a more direct and emphatic appeal than any other medium that could be used.

Could anything be more effective or impressive than a series of pictures showing the horrible effects of this dread and unknown disease; of the hundreds of poor little babies lying helpless and suffering in the overcrowded wards of the city's hospitals; of the squalor and filth of the neighborhoods in which the majority of the infectious cases are found; and finally, the simple precautionary measures of cleanliness and sanitation that will do more than anything else known to science to effectually stop the ravages of the plague.

Let the producers, the distributors, the exhibitors, everyone connected with the manufacture and showing of

pictures, forget their mad scramble for dollars, and now that the opportunity exists and has been pointed out to them, get together and devise upon some means of putting into effect, what will undoubtedly become, given the proper start, the greatest means of getting this information before an ignorant and untutored people in the poorer quarters of the city, in a form that they can understand, and in a manner that will put into their hearts the fear of filth and dirt.

There is another way suggested by WILLIAM H. AILEN, director of the In-



CORINNE PARQUET.

Who Takes Mabel Normand's Place as Leading Comedienne with Keystone.

stitute for Public Service, in which the individual exhibitor, especially those in the more congested quarters of the city, can aid greatly in the work of the authorities. This is to flash bulletins or slides, which have been prepared by the experts connected with the Institute, on the screen during the course of every performance. These slides contain the simple rules of cleanliness and sanitation, the observance of which by every individual will soon rout and destroy the deadly germ of this dread disease. These slides may be procured at the office of the Institute, 51 Chambers Street upon application. They have been prepared in English, Yiddish, German, French, Italian and Hungarian.

The moment for the entrance of the motion picture as an aid in conserving the public health has arrived. Will there be people in the industry big enough, broad enough and public spirited enough to take advantage of this opportunity?

CHARLIE CHAPLIN was recently host to ANNA PAVLOVA and the members of the Boston Grand Opera Company at his Hollywood studio.

The twentieth anniversary of the establishment of topical motion pictures was celebrated last week at the Rialto Theater. This fact was roundly criticized, many people even in the film business taking the matter as a joke and one of the critics of a daily newspaper even went so far as to say that if such were true, topicals would have been produced prior to the invention of motion pictures. It is a rare exception that a newspaper is so plainly erroneous in its statement, but both patent records and current history go to prove that



NORMA TALMADGE.

Who Recently Came to New York to Work in the Triangle Studio at Riverdale.

Manager ROTHAPPEL was right in his contention that one of the first motion pictures, a topical, was shown just two decades ago. In fact motion pictures can even be said to date further back than 1896.

The first great experiment that resulted in motion pictures as we to-day know them occurred in the early seventies, when a San Francisco photographer by the name of MUYBRIDGE, interested Governor STANFORD in a plan he entertained to create a physical proof of his theories in reference to movement. Governor STANFORD accorded MUYBRIDGE the use of his race horses and the exercising track, and in 1872 the photographer produced a series of pictures showing the actual movements of a running horse, that astounded the world of art and science. He had placed twenty-four cameras at intervals along the track, each governed by a string which the horse broke as he passed. In this way twenty-four instantaneous photographs recorded the movements of the horse. Similar experiments, some of greater length, were repeated in Paris. These included the

movements of cats, dogs, deer and other animals. Not only did these experiments prove to the world the correctness and soundness of the theory of motion pictures, but it set the inventors of two continents at work searching for a workable process of motion picture photography. This in turn brought about the invention of the celluloid film, a camera capable of rapid photography, and a medium for displaying the results in the desired manner.

An American, THOMAS ALVA EDISON, was the first to attain the mark. His product, called the "Kinetoscope," was first exhibited at the World's Fair at Chicago in 1893 as a nickel-in-the-slot machine. It differed from the motion picture of to-day only in so far as one person only could view the pictures in the cabinet at a time. The width of the film was the same as that shown now; also the dimensions of the picture thereon, and the perforations at the side of the film which have since proven to be one of the vital factors governing perfect projection. EDISON, however, thought so little of his invention that he neglected to have it patented in England, a circumstance that changed the history of the industry. Two London Greeks, neither with any technical knowledge but both with keen business ability, saw rare possibilities in EDISON's invention. They bought one of the machines and took it back to England, where ROBERT W. PAUL, a noted electrical engineer, duplicated and patented it. He not only duplicated it but greatly improved upon it, so that it readily became a commercial possibility. Many of the world's greatest film men of to-day were his pupils and early customers. Among them were CHARLES PATHE, known wherever motion pictures are now shown. FREDERICK A. TALBOT, one of Europe's most authentic scientific writers, is the authority for these statements.

In the Spring of 1895 PAUL had so perfected his apparatus that he was able to produce a picture forty feet in length and capable of projecting a picture seventy square feet. In February, 1896, this apparatus was shown with the pictures at the Finsbury Technical College and then in the Library of the Royal Institute. Two subjects, together about a hundred and eighty feet in length, "a shoeblack at work in a London street," and "a rough seat at Dover," were shown. At this time the machine was called the "Theatrograph." Sir AUGUSTUS HARRIS later exhibited the "Theatrograph" at the Olympia, in London, thus establishing what is supposed to be the first insti-

(Continued on page 29)

THE ASCENDANCY OF PLOT

Hector Turnbull, Head of the Lasky Scenario Department, Advocates Plot Construction Over Psychological Character Development



MISS JEWEL CARMEN.
A Popular Triangle Player.

With the entire motion picture industry assuming its natural channels it is only logical that photoplaywrights are doing likewise.

Present indications point to the formation of two schools or classes of screen dramatists, the psychological and the technical. The former strives for perfection in character development by means of the plot and subordinates the story with a view to that accomplishment. The latter develops the characters only in accordance with the needs for the perfection of his plot.

The lines of delineation between these two classes are as yet quite indefinite for invariably both have psychology and depth, but in one case it is more predominant than in the other. Both, also, have plot, but in one the degree of perfection and strength is greater than in the other.

The psychological writer starts his main character at a definite point and progresses it to a certain ending, death, happiness or whatever the case may be. All through the writer has kept the ending of his character in mind and he arranges the plot to bring about the gradual development of the character until it has reached that stage. The technical writer weaves his character into his story and that character progresses in its development merely to fit the requirement of the plot in order that the ending might be effective instead of artificial. The result is, in the former style the story may be carried on after its logical conclusion in order that the character might reach a certain state, while in the latter the story cannot be continued after its natural conclusion without affecting the construction of the entire plot.

At present two of America's foremost screen dramatists, Hector Turnbull, of Lasky, and G. Gardner Sullivan, of Triangle, represent these two divisions. It can be said that these two men are unexcelled in their lines of endeavor, yet, each has attained success by a different method. Mr. Turnbull, who represents the technical dramatists, seems to consider his play first and the characters next, while Mr. Sullivan does vice versa. This judgment is based entirely on their

works which have been produced and which we have criticized.

Both have written plays which even in the future may be considered classics. "The Cheat," by Mr. Turnbull, which at present is considered the acme of perfection in photoplays, stands out because of the superb construction and strength of its plot. While its characters are strong and well drawn, they do not leave the impression that the story itself does.

On the other hand, the characters in Mr. Sullivan's plays are the impressive features, notwithstanding the fact that his plots are well developed and strong enough to make the characters progress.

Mr. Turnbull believes that the public wants real dramas. "In fact," he says, "the people are tired of 'simply pictures,' pictures in the sense of being a series of pretty scenes or a number of romantic incidents woven together without regard to plot or dramatic construction. The time for producing photoplays with a pretty star in a charming characterization without a story is past. The public has been educated so that now it demands plays constructed along the same lines as the legitimate. The play must provide the entertainment and not the pictures."

In order to do this there must first be a good story and secondly its plot must be well constructed. This does not mean, however, that the limitations which bind the stage must be observed, for practically the only limitation of the screen is lack of vocalization. Therefore the plot must be evolved with a view toward expression of all emotions physically. A man cannot express jealousy by word of mouth on the screen so he must show it by movement of his eyes or any part of his physical being. Hence all emotions, to be effective, must be expressed in a like manner and if they are not, the audience will not be satisfied.

A good play does not, however, necessarily have to be a heavy drama for screen purposes. It may be a costume play, a light romance, a mystery or even a comedy so long as the story is good. Some people like one type and some another. A picture that sometimes is very successful in New York will not be popular in other sections of the country, although invariably a picture that is based on a good story, no matter what its form is, will prove successful, except where local prejudices interfere.

"Regardless of type, the story should be strong enough to hold an audience from beginning to end. Every time a person turns their head away from the picture they should be made to feel that they have lost part of the story, but in order that this may be so the story must have strength, and every part of its picturization should be a vital link in its development."

"The public has been educated to such an extent that it is more than critical. If the story is not strong enough to hold attention, every little fault and discrepancy will be noticed, and the picture will be passed by as careless and of little moment. Few of the people, however, realize that while vagaries

creep in, the producer has to finish a production in a few weeks and expend the same amount of labor and energy on it that a stage manager does in the months that he is preparing his play for presentation.

"The plane of the photoplaywright has also risen with the demands of the ever-critical public. And so, from day to day, better and more capable screen dramatists are being developed, and writers from other fields of literature are giving the screen more and more attention. A number of the foremost novelists have had their works picturized, but in such cases there is often disappointment on the part of those who have read the book when they see the play. They expect to see the novel followed in every detail, which is oftentimes impracticable, for what is entertaining in reading may not be so in pic-

turization. This, however, does not preclude the fact that from many novels are produced the finest pictures.

"The successful photoplaywright of the present and the future is the one who can construct and evolve a good strong story. He does not have to be hindered by a set of lengthy rules, for while Ibsen broke most of the rules of dramatic construction it cannot be said that his plays are not good and so it is with the screen dramatist with his unlimited and unbounded field."

Through the courtesy of Mr. Turnbull the writer was permitted to inspect one of the reports of the Lasky Company from its exhibitors in regard to the various pictures. This report, complete in every detail, fully proves how local prejudices and sectionalism govern the popularity of pictures.

E. P. SMANEY.

MACK SENNETT TALKS OF COMEDY

Head of the Keystone Company Advances Some New Views on Humor as Applied to the Picture

"Do you remember the old circus stunt of the Indian who couldn't laugh? And, if you can remember back to those good old days, there was a prize for the one who could tell a story funny enough even to make the stoic smile." The speaker was Mack Sennett, head, founder, and, at times, chief mountebank of the Keystone comedies. His interviewer had found him, half-concealed behind a great mass of letters, manuscripts and memoranda which had been held for his decision during the few days he is spending in New York on what is the first vacation he has allowed himself in nearly a year.

"Was it hard to make comedies that the public liked?" Mr. Sennett was asked.

Was it? "Would have been hard to tell at first glance from Mr. Sennett's face whether or not he had even heard the question. Then, as though utterly detached for the moment, he turned interviewer and asked about the old Indian fake stunt. Assured that his caller recalled vividly one or two specific instances when he himself had taken a whirl or two at the frozen-faced Indian with the usual futile results, Mr. Sennett added:

"Well, sometimes it seems as though movie audiences were all composed of former Indians, who at one time worked at the 'I-can't-smile-if-I-want-to' job. That particularly seems to be the case when they are looking at a screen comedy."

"There is no getting away from the fact," went on Mr. Sennett, "but that it is growing more and more difficult to please with screen comedies. The old days of the so-called slapstick will not answer the purpose any more. You have got to give them a well-told, logical story in which the comedy is based largely on situations."

"It isn't possible now to do more than get a sort of preliminary chuckle from your auditors by comedy make-up. There was a time both on the legitimate stage and more particularly in the moving pictures that a particularly ridiculous make-up would insure the wearer a laugh every time he or she made an appearance. But no more."

"Now your comedian has got to have something to do that is funny. He must play a part that, bearing some relation to your story and his make-up, once so important, is only incidental."

"And the future of the comedy film business is what?" asked Mr. Sennett's visitor.

"Established on a veritable Gibraltar foundation," said Mr. Sennett promptly. "But," he went on quickly, "there must be a re-ordering of affairs in the matter of comedy production. Quality and not quantity must be the keynote of all comedy producing companies. Else, they are doomed to failure before they begin."

"Things have come to such a pass now in the moving picture business that the

public is so critical that a single bad picture bearing the brand of a company will come close to destroying all the popularity that company has earned for its pictures by years of hard work."

"And to insure this quality, a trained and adequate staff of producers and players is absolutely essential. You can't go out and hire a few extras nowadays and put them in a picture with your star and expect to get what the public calls a good comedy. If the bit one is to play calls for no more action than, say, being a hotel porter, who attempts to carry a trunk upstairs and drops it at the psychological moment, that bit has got to be done by an artist. Frankly, the public has a chip on its shoulder every time it goes into a moving picture theater and woe be unto the picture in which the public can pick a single flaw. The whole picture is instantly condemned."

"In the making of Keystone comedies it is my policy to organize companies of farceurs and then try and hold them together so that they not only become accustomed to playing with each other but so they are trained in every little trick we attempt in our pictures."

"In casting accounts of the Keystone comedies we feel that we have all grown up together—producers, directors and players, and the generous support that the public has accorded our comedies I do believe is a real compliment to what you may, if you will, call our system."

"There have been times when people have said, 'that's all very well but comedians are born, not made. Suppose you can't get the people you want for your various companies.'"

"My experience has been that the point is not particularly well taken. We have had players come into the Keystone companies who could never by the wildest stretch of the imagination be called comedians and in the end, they have proven the funniest men and women in our employ. The answer is that the laws of comedy and fun-making are so firmly established that anyone, given average intelligence, can master them."

"I'm treading on dangerous ground, I know, but truth compels the statement nevertheless that men are easier to train for comedy work than women. In the first place they seem to have a keener appreciation of situations and they are quicker to grasp instructions. Why it is, is entirely another matter and even though I knew I wouldn't attempt to tell."

Suffice to say, as the head of the Keystone studios, Mr. Sennett has set a standard for moving picture comedy work that has many imitators and which will undoubtedly continue to be the standard for a long time to come.

E. P. SMANEY.

MOTION PICTURE EXHIBITORS' LEAGUE ELECTS OFFICERS

THE NEWLY ELECTED NATIONAL OFFICERS

President Lee A. Ochs
First Vice-President, Judge A. P. Tugwell
Second Vice-President, William Isenberg
Secretary William J. Swenney
Treasurer Peter J. Joup

The most important session of the sixth annual convention and exposition of the Motion Picture Exhibitors' League of America, which opened July 20, at the Coliseum in Chicago, occurred on Wednesday, when the annual election of officers was held. The following were elected as the national officers of the league: President, Lee A. Ochs of New York; Vice-President, Judge A. P. Tugwell of California; Second Vice-President, William Isenberg of Mississippi; Secretary, William J. Swenney of Illinois; and Treasurer, Peter J. Joup of Michigan.

At this session also the national executive board was increased from seven to nine in number, four of whom will be appointed by the newly elected president. At the same time the National Motion Picture Association received the ratification of the exhibitors sitting in convention, and many plans were formulated for the battle against censorship and other evils which threaten the industry.

Ochs Sentiment Overwhelming

As the time approached for the election of the president, and it was seen that the sentiments of the delegates was overwhelmingly in favor of Lee A. Ochs, Fred J. Herrington, the retiring president, and Frank J. Rembusch, of Indiana, another one of the prominent candidates, retired from the race, making the election of Ochs unanimous. Retiring President Herrington made a speech, in which he said that, although he had gone down to defeat, he would be found in the trenches fighting with his friend, Lee Ochs, for the best interests of the motion picture exhibitors.

The city for the next year's convention will again be Chicago. A banquet was held Monday evening and a ball on Tuesday.

In his speech of acceptance, President-elect Ochs said: "I am going to extend an urgent invitation to the Presidential candidates of the Republican and Democratic parties, asking them to commit themselves on where they stand in the matter of censorship, and in other particulars of vital interest to the motion picture exhibitors of America."

"I also make the prediction, based upon knowledge, that unless the publishers of certain motion picture trade papers treat us more fairly in the future and give us the square deal they have not in the past, this league will start the publication of a trade paper of its own, backed by unlimited capital. They have favored the film manufacturers at our expense until it has become a habit with them, but they cannot do it longer. We are too strong, and we know that we have the exhibitors of the country with us."

Federal Censorship Condemned

The most important resolution adopted during the session of the convention was the one condemning the Hughes Bill for Federal Censorship which is now before Congress. Other resolutions adopted were:

That only one national convention shall be held yearly, to be sanctioned by the N. M. P. E. L. of A.; that a widespread campaign of publicity be inaugurated in the near future for the purpose of "enlightening those who love us not"; that the allied branches of the motion picture industry shall be at once federalized.

The following named delegates, constituting a board of directors to affiliate with other branches of the industry in the proposed National Federation of the Allied Branches of the Motion Picture Trade, were elected:

Thomas Furniss, Minnesota; Samuel Trigger, New York; M. A. Choyinski, Illinois; A. P. Tugwell, California; Frank J. Rembusch, Indiana; C. H. Phillips, Wisconsin; Peter J. Joup, Michigan; Louis Blumenthal, New York; A. L. Levine, New York, and Fred J. Herrington, Ohio.

The convention went on record against being forced by film exchanges to continue running a serial picture when the episodes do not come up to expectation and reserving the right to cancel such serials when they are unprofitable and displeasing to the patrons of the theatre. The committee appointed to consider the plan of Walter W. Irwin, general manager of V-L-S-E, Inc., to federalize the five different branches of the motion picture industry reported that the resolution had been adopted by a ten to five vote. Two amendments were made to the constitution of the league one permitting it to affiliate with other bodies and the other reducing the annual dues from \$2 to \$1.

William A. Brady's Speech

The last day's session of the convention was marked by a speech by William A. Brady. His entrance to the convention hall Saturday morning was the occasion of one of the largest demonstrations of the week.

For nearly three-quarters of an hour Mr. Brady reviewed the progress and growing importance of the 8th greatest industry

Lee A. Ochs Chosen President, Federal Censorship Condemned and Affiliation With National Association Ratified

in the country, elaborating upon the imperative need of widespread and potential organization in order that the lawmakers at Washington might be made to understand that the allied branches of the industry would fight to the bitter end any further attempt at taxation.

"That we must organize in all our strength and power," declared Mr. Brady, "is evidenced by the action of Congress in threatening to inflict upon us this most atrocious tax of one-half of one per cent. upon our gross receipts. Why, it will mean a tax of more than a million dollars, which will be a serious drawback to the growth of the country's most rapidly growing industry. It must not be; it shall not be if we can prevent it."

A rising vote of thanks and three cheers were given to Mr. Brady at the conclusion of his address.

Federal Tax Attacked

The chair, by vote of delegates, then order a joint session of the Committees on Resolution and National Association, with Mr. Brady as adviser, to frame a protest to Washington against the proposed tax. At three o'clock the committee brought in the following report, which was presented to the convention by Mr. Brady:

"The whole amusement world is up in arms against what it considers a most atrocious tax, which Congress is threatening to impose upon it. The House of Representatives has passed a measure providing, among other things, a tax of one-half of one per cent. on the gross receipts of every theater in the United States, the term theater being very comprehensive under the language of the statute and comprising the smallest motion-picture house, as well as the most pretentious, legitimate theater."

of the delegates declared it as their intention to remain over for the big banquet Monday night and for the last three days of the exposition.

The Daily Happenings

Two hundred members of the Exhibitor's League of America attended the opening session of their annual convention at the Hotel Sherman, Chicago, Monday, July 10. Their number was rapidly augmented during the week by the arrival of members, manufacturers and representatives of the other branches of the industry, until probably one thousand picture people were assembled, making the convention, in point of numbers and the unusually high standing of the visitors the most important ever held.

Of the work of the convention itself there is not much of importance to be said. A report of the proceedings of any convention of the past six years, with a substitution of new names, would cover this one. As far as accomplishment is to be recorded for it ran true to form, and dilly-dallied through a week of stifling weather, using much oratory and with two noteworthy exceptions, accomplishing nothing. These exceptions were the acceptance of the plan of and the election of a committee to the newly organized national body which succeeds the Board of Trade, and the granting of the floor privilege to the manufacturers in an effort to learn something about the other side of the business.

Governor Opens Convention

The proceedings were opened on Monday with a speech of welcome from Governor Duane, of Illinois, who explained why he had vetoed the Censorship Bill. He was

who put the best one of the session over by introducing the officials of Paramount and the heads of the exchanges.

Exposition Poorly Managed

The exposition was merely a repetition of the two held earlier in the Summer in New York, and, judging from the comments of the manufacturers, bids fair to be the last of the series of fiascos. He said that the manufacturers gave liberally of their time and money, some of them even taking their stars away from important work, to help the cause along, but all their efforts could not overcome bad management and lack of crowds.

The Essanay Stars

City Prosecutor Miller opened the show, in behalf of Mayor Thompson, bidding the film folk "welcome to our city." After the speeches of welcome Essanay had the floor. The crowd became so dense because of the narrow aisles that it was necessary to introduce the stars from the balcony. Among them were Henry Walthall, Neil Craig, and Dick Travers. George K. Spoor, president of the company was on hand, assisted by Vernon Day.

Metro Booth Beautiful

Almost opposite the Essanay booth was General Film, which occupied one of the largest spaces in the building, and was much in demand as a resting place by the tired visitors. Mr. Meighan, of the New York office, was in charge, assisted by the local manager and his staff.

One of the most beautifully decorated booths was that of Metro, with its Hawaiian orchestra and pretty Japanese girls. Metro was scheduled for a night, when Francis Bushman and Beverly Bayne were to appear, but press of productions made it impossible for them to get away, and the crowd entertained itself with a pair of trained parrots, which were prominently displayed.

Paramount Strongly Represented

Paramount was one of the best represented organizations at the Coliseum. Abram Abrams, president, was there, as were Greene, the vice-president; Adolph Zukor, president Famous Players, who was assisted by B. P. Schulberg, John Flinn, publicity man for Lasky, and one of the best in the business; Carl Pierce and Julian Solomon of the Palas-Moroso Company, and all the exchange managers of the Paramount Company.

Pauline Frederick was the first of their stars to appear, and she received an ovation from the crowd, which was so dense that they overflowed into the neighboring booths.

Mary Pickford Brings Out Police

"Little Mary" had been announced as the attraction for the following evening, and when the doors were opened the sidewalks were lined with people so that it was necessary to call the police reserves, who thought that it might not be advisable for her to appear because of the danger of a crush. But she did appear, and easily demonstrated her title as the most "popular girl in the world."

International Exchangemen Gather

The International Film was another organization which took advantage of the convention to call a meeting of their exchange men from all over the United States. Headed by J. K. Burger, manager of exchanges, they arrived on Saturday, and were greeted by Charlie Bauman and W. W. Johnston, who were in charge of the exhibit. E. A. MacManus, general manager, arrived Sunday, and expressed himself as greatly pleased with the good work done and the remarkable advertising campaign carried on by the Hearst papers.

Universal and Bluebird were well represented, among the officials present were Carl Laemmle, P. A. Powers, Joe Brandt, and H. M. Hoffman.

Sam Spedon of Vitagraph

Rose Tapley, who has attended every exposition this year, and Sam Spedon, dean of publicity men, were the forerunners of the Vitagraph contingent and were on hand for the opening of the handsomely decorated booth. They were ably assisted by John Rock. The other members of the company arrived Sunday and greeted their friends and admirers during the balance of the show, again demonstrating the popularity of the stock star. A particularly popular feature of the booth was the projection machine which threw the Frank Daniels Comedies on a small screen.

J. A. Berst of Pathe Arrives

Pathe's Booth was one of the show places and bore evidence that whoever had charge of the decorations was an artist with unlimited funds. J. A. Berst, General Mgr., arrived on Saturday and was immediately besieged by reporters of the dailies for his views on picture conditions. None of their stars appeared, but old paintings of Pearl White and other stars were eagerly scanned by the crowds.

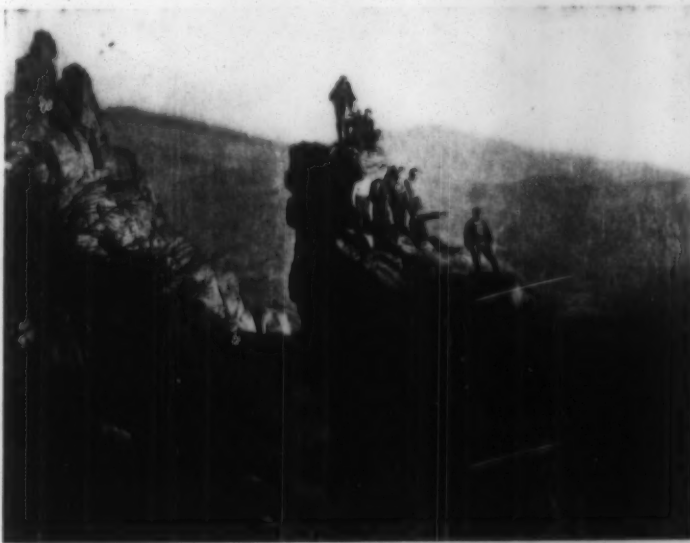
Others Represented

Nicholas Power was represented by Edward Earle, treasurer, and Will C. Smith, assistant general manager.

A. J. Cobe was present in the interests of Unity Films.

The trade papers were well represented. The World by James S. McQuade, Paul Hines, W. S. Bush and Wendell P. Milligan. Milligan and Bush were nicknamed the M. P. World twins—Bush and Bushwa.

(Continued on page 29)



THE BALBOA COMPANY ON A PRECARIOUS PERCH IN CHATSWORTH PARK, CAL.

An important preliminary conference was held at which representatives of the following organizations appeared: The Motion Picture Exhibitors' League of America, the National Association of the Motion Picture Industry, and the United Managers' Protective Association. The National Association was represented by W. W. Irwin, Paul Cromelin, and William M. Seabury, while William A. Brady appeared for the United Managers' Protective Association.

It was decided to hold a big conference with the allied amusement interests present on Thursday, July 20, in New York. Senator O'Gorman of New York will be asked to give the amusement interests a hearing before the Senate concurs in the action of the House of Representatives.

The Brady plan of action will substitute that adopted at Thursday afternoon's session, whereby telegrams were to be sent to all Senators protesting against the motion picture tax.

Open Booking Policy Advocated

At the last day's session the delegates also went on record in favor of the open booking policy in the matter of leasing films, the following resolution being adopted:

"Be It Resolved, That it be definitely established and adopted as the sense of this convention that it unconditionally indorses the open booking policy, carrying with it acceptances by selection of feature film productions, and, further, that this body urges the adoption of the open booking plan upon all manufacturers distributing feature films and upon all exhibitors engaged in the exhibition of feature films as the one system of fairness and commercial justice."

It was further decided that any differences that arise between exhibitors and any of the allied branches of the motion picture industry be taken up and acted upon by a grievance committee at a future day. With the official closing of the convention most

followed by Secretary of State Stevenson. The session adjourned in order to allow the visitors to become acquainted.

Tuesday morning was devoted to harmony speeches by Sam Spedon, Fred Harrington, and others. Adjournment was taken at noon to allow the delegates to visit the Essanay plant, where they were entertained. The politicians did not attend the outing, however, and the following candidates for president were whispered about the lobby: Lee Ochs of New York; Frank J. Rembusch, of Indiana, and Fred Herrington, of Pennsylvania.

Furniss Declines Presidency

Wednesday was another day of marking time and speech making. Carl Laemmle spoke of the high salaries of players. Resolutions were adopted thanking the editor of the Boston American for his good work, barring the exhibition of films in churches, schools, and institutions, without the consent of the league, and several others equally unimportant. This was a busy day for the politicians, and in the interests of harmony, Tom Furniss, of Minnesota, was offered the presidency, which he declined.

Irwin's Strong Speech

Thursday was the day scheduled for the election of officers, but partly because of the appearance of the committee from the National Association and partly to allow more time for electioneering, the election was laid over. After a morning devoted to more talk, Walter W. Irwin addressed the delegates in favor of their joining the national organization, details of which were presented in THE MIRROR last week. So forceful was his address that it was easily seen that the resolution would pass—as it did later in the day. The rest of the afternoon was devoted to addresses by visitors from New York, among them Judge Seabury, who spoke upon consolidation; L. J. Selznick, who did a little press agent work for himself; Marcus Loew and Carl Pierce,

JOINS FAMOUS

Marguerite Courtot Goes to Pioneer Feature Company—In "Rolling Stones"

Marguerite Courtot has been engaged by the Famous Players Film Company and will be starred by that pioneer feature producing concern on the Paramount program. Her first appearance under the F. P. banner will be as co-star with Owen Moore in an adaptation of Edgar Selwyn's comedy drama, "Rolling Stones."

Miss Courtot has been a screen star for four years and, in these days of continual changes in the picture world, has made the unusual record of remaining for three years with one organization—the Kalem company. She later joined the Gaumont forces, which she left to join the Famous Players.

Miss Courtot has never appeared on the stage. She was originally selected for motion pictures because of her unusual beauty. At the age of four she first attracted attention by winning the first prize offered by the New York Journal to settle a controversy as to whether American or English children were the more beautiful. She was a model for Harrison Fisher and her face has graced the cover of the *Cosmopolitan*.

In "Rolling Stones" Miss Courtot will be under the direction of Del Henderson.

THE NEXT INCE SPECTACLE

Thomas H. Ince, the creator of "Civilization," promises another feature film spectacle in 1917. It is doubtful if more definite information than that in advance of its production can be given as it is Mr. Ince's custom just as preceding the premier of "Civilization," never to do any advance exploitation of his plans. Nevertheless, it is no secret that Mr. Ince not only has decided on the subject of his next offering but that he has already determined that the production which will succeed "Civilization" will require a full year of preparation and the most he will say now is that it is not a play, and surely not an adaptation of one for the screen.

"Civilization's" successor will not deal with war. It is also known that Mr. Ince is interested in a strange and practically unknown people, recently discovered. Hence, it is assumed that the next feature has to do with a new mankind and a better one than the one depicted in "Civilization."

ANITA AS A DARING REPORTER

Anita Stewart plays a reporter in "The Daring of Diana," a five-part Vitagraph Blue Ribbon feature to be released through V. L. S. E.

S. Rankin Drew directed the feature, which tells the story of a master crook who kidnaps the owner of a New York newspaper and takes his victim's place, intending to sell the paper and abscond with the profits. Diana Pontson, a reporter on the paper foils the scheme and the final scene discloses the reporter in the arms of the grateful editor.

The picture is from the pen of Charles L. Gaskill, and Miss Stewart is supported by Anders Randolph, Julia Swayne Gordon, Francis Morgan, Donald MacBride, Charles Wellesley and Joseph Donahue.

RALPH HERZ IN ONE REELERS

Ralph Herz, the comedian who recently made his Metro debut in "The Purple Lady," has been engaged to appear in one reel comedies for Metro. They will be produced by the Roma Film Corporation and one comedy will be released each week. Mr. Herz is at work on the first subject, "The Lady Killer," written by Edward McWade. Billy Quirk will direct the one-reelers.

"WHO'S GUILTY?" ENDING

The last episode of Pathe's "Who's Guilty?" series will be "The Irony of Justice," released on August 7.

The Pathe company announces that many exhibitors have written, expressing their regret that there will be but fourteen episodes. The serial has attracted wide attention and has been discussed from a number of points.

Anna Nilsson and Tom Moore have been decided favorites in the serial.

SECURE "THE FOOLISH VIRGIN"

The Clara Kimball Young Film Corporation has acquired the rights to Thomas Dixon's "The Foolish Virgin." Miss Young, now at work on Robert W. Chambers' "The Common Law," will begin the preparations of the Dixon novel within a week or two. This follows the idea of Albert Capellani, allowing Miss Young to work in two pictures simultaneously.

NEWSPAPERS AS SPONSORS

Plans are being perfected for a number of newspapers to sponsor and present "How Britain Prepared." This method of exploitation will affect New York, New Jersey and part of Pennsylvania.

All about Universal City, profusely illustrated with photographs taken for *The Mirror*, and facts gathered by Mabel Condon will be the fourth of *The Mirror* Studio Series. August 5th issue is the paper you should order.

THANHOUSER WITH PATHE

Will Release Two Five-Reel Features Each Month on Gold Rooster Programme

The Thanhouse Film Corporation, one of the pioneer companies of the screen world, will release through Pathe. The contract signed on Wednesday, July 12, by J. A. Berst, vice-president and general manager of Pathe Exchange, Inc., and Edwin Thanhouse, president of the Thanhouse Film Corporation, calls for the release of two five-reel features each month on the Pathe programme of Gold Rooster plays beginning in August.

The announcement sets at rest many rumors in circulation since Thanhouse announced it would no longer release on the Mutual programme. It was reported that there would be an alliance between Paramount and Thanhouse.

Thanhouse's new policy, it is announced, will be one-fourth the number of reels and four times the quality. Edwin Thanhouse has always been an important man in the screen world. W. E. Shallenberger is looked upon as one of the created minds of the industry, and Crawford Livingston is the well-known banker who has been a vigorous figure in the development of the motion picture industry.

The Thanhouse releases will be an important contribution towards a greater Pathe programme. With Arrow, Astra, Balboa, Blache and Thanhouse, with con-

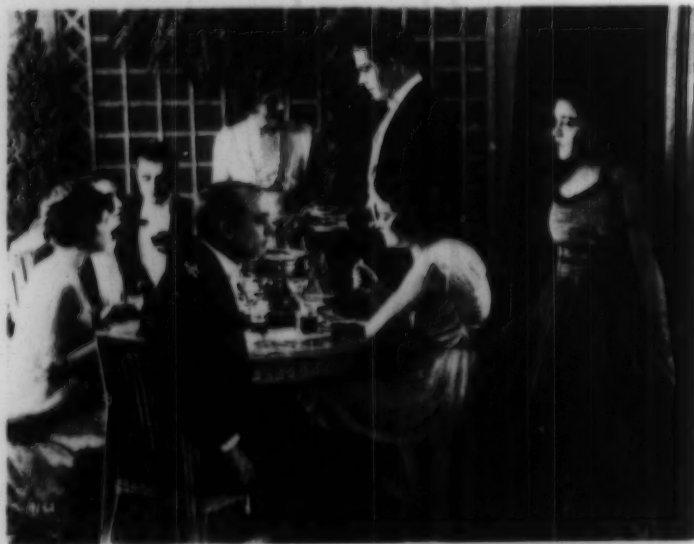
final agreement resulted late last week. It is rumored that certain other well known producing companies are negotiating with regard to an alliance with Pathe.

"I take great pleasure in announcing an alliance with Pathe," Mr. Thanhouse said to an interviewer in his home in New Rochelle. "Our decision was based on a careful investigation of the motion picture field. One of the most important factors that led to our conclusion to release through Pathe was the fact that Mr. Berst is now general manager of that company."

"I consider Mr. Berst one of the most important factors in the motion picture industry today. Through his long years of association with exhibitors and manufacturers, he has a deep insight into all of the details of the motion picture business."

"I am familiar with his plans for the expansion of Pathe's activities in America and I am glad that we have been able to make arrangements to release our output through a concern with such enviable reputation."

"Pathe knows how to market high-class features as well as serials and I know that the class of pictures we will bring to their programme will assure even greater success."



MAE MURRAY IN THE LASKY PRODUCTION OF "THE DREAM GIRL"

tracts for the picture rights to the stage successes of Al. H. Woods and Henry W. Savage, with a staff which includes some of America's foremost playwrights, the Pathe feature releases compare with the Pathe serials and Pathe News, which have won a distinct place of their own.

Negotiations between Thanhouse and Pathe were begun some time ago between Mr. Berst and Mr. Shallenberger, president of the Arrow Film Corporation, which releases its features and the "Who's Guilty?" series through Pathe. Mr. Shallenberger is the largest individual stockholder in the Thanhouse Film Corporation.

With preliminary negotiations opened between Mr. Berst and Mr. Shallenberger, the matter was placed before the executive committee of the Thanhouse Film Corporation, consisting of Mr. Livingston, Mr. Thanhouse, and Mr. Shallenberger. At Mr. Shallenberger's suggestion it was decided that Mr. Thanhouse should conduct the negotiations with Mr. Berst, and the

"With our splendid facilities in our New Rochelle and Jacksonville studios, we could turn out eight features a month. Instead we will concentrate on two productions every month. We have under contract excellent stars, authors and directors."

Mr. Berst was equally enthusiastic about having gained the Thanhouse product for the Pathe programme. Mr. Berst says:

Thanhouse pictures have been known and admired by exhibitors and public alike for years. The Thanhouse Film Corporation achieved success in the early days of the industry. Each year it has made its success still greater. The company is very strong financially, its stock pays large dividends. The Thanhouse people know the picture business from the ground up. The first features they have made for release through Pathe are excellent.

Mr. Thanhouse and his associates are broad-minded and able men with whom it is a pleasure to be associated in a business way."

V. L. S. E. EFFICIENCY CAMPAIGN

All employees of V. L. S. E. have united in a general efficiency campaign. The campaign, designed for the general betterment of the company in general, was started in last week's issue of "The Big Four Family," the employees' house organ of the V. L. S. E. On the front page appears an article written by E. Lanning Masters, advertising and publicity director, which is headed, "What would you do if you owned the V. L. S. E.?" The employees are invited and urged to write in to the home office about what they think is good and what they think is bad in the organization. They are left the discretion of either signing their letters or writing them anonymously.

"CIVILIZATION" FOR CUBA

Although Cuba and the West Indies were included in the lump sum proposition which would have disposed of the South American rights to "Civilization," Thomas H. Ince has just received a cablegram from the directors of the new opera house in Havana, announcing that a representative would sail on July 22, for the purpose of securing a separate sale for Cuba. This will leave the South American rights in abeyance for a few days.

MOROSCO-PALLAS ACTIVITIES

The working facilities of the Oliver Morosco Photoplay Company and Pallas Pictures are again being increased through enlargement of the plant. The outdoor stage is being doubled, and re-equipped with a new system of light diffusing.

The latest acquisition to the Morosco roster is Harold Holland, who has recently appeared in the Charlie Chaplin comedies.

F. P. FINISH TWO

Adaptations of "The Woman in the Case" and "Under Cover" Completed

The adaptation of two of the five stage successes recently acquired by the Famous Players Film Company has just been completed. The completed photo-adaptations are Clyde Fitch's "The Woman in the Case," with Pauline Frederick as its star, and Roi Cooper Megrue's melodrama, "Under Cover."

"Under Cover" will mark Mr. Moore's return to the Famous Players after a long absence and is his first appearance with Hazel Dawn. The drama is said to be particularly well adapted to pictorialization and has been directed by Robert G. Vignola.

"Under Cover" was released on the Paramount Program on July 20. Frank Losee, William Courtleigh, Jr., Ethel Fleming and other well known players will appear in support of Miss Dawn and Mr. Moore.

In "The Woman in the Case" Miss Frederick has upset theatrical traditions by electing to play the part of the self-sacrificing wife Margaret Rolfe, instead of the role of Claire Foster, created by Blanche Walsh. The story of the Fitch drama centers about the vindictive effort of a woman of the world to convict her former lover of murder. Marie Chambers will play Claire Foster, while Clarence Handysides, Alan Hale and Paul Gordon will also appear. The adaptation will be released on Aug. 7.

"Under Fire," "Nearly Married" and "Rolling Stones," the other plays announced by the Famous Players Film Company after the formation of the new Famous Players-Lasky Corporation, will be released at later dates.

MORE RIGHTS SOLD

"Fall of a Nation" Rights Disposed of for Texas, Oklahoma, Arkansas and New Jersey

W. K. Sheppard, an exhibitor of Laredo and Brownsville, Tex., has purchased the rights to "The Fall of a Nation" for Texas, Oklahoma and Arkansas. Mr. Sheppard walked into the National Drama Corporation office on July 12, plunked down a certified check and the contract was signed. It was one of the quickest sale transactions in the history of the film marketing. The first step in Mr. Sheppard's southwestern campaign will be the establishment of a film exchange in Dallas, Tex., opening August 1. Runs of "The Fall of a Nation" are planned in Dallas, Little Rock, Oklahoma City, Fort Worth, Houston, Galveston and San Antonio, after which the spectacle will be shown in the smaller cities.

F. E. Becker of the Englewood Theater, Englewood, N. J., purchased the New Jersey rights on the same day. He is taking advantage of the summer season by showing "The Fall of a Nation" in Atlantic City, Cape May, Asbury Park, Long Branch and other centers. He is also rapidly arranging Autumn showings throughout the principal cities of the State. A third state rights buyer is R. R. Roberts, who purchased the rights for West Virginia.

Monday, July 24, is the release date of the picture in New England and Greater New York. W. M. Powers left New York on July 17 to arrange for the New England trade.

"PICTURE PROGRESS"

The August number of *Picture Progress*, the Paramount monthly, is an interesting issue. Among its features are "Picking Types Not Guess Work," "What is a Film?" describing in detail the construction and manufacture of film from the raw material to the finished product, a story of Marie Doro and "Famous Writers of the Film," telling of the men behind the Paramount scenarios. The cover bears a two-color picture of Anita King, the Paramount girl.

LUBIN TO DO "THE BARRIER"

Edgar Lewis, the leading Lubin director, starts work shortly on an adaptation of Rex Beach's "The Barrier," to be released by Lubin through V. L. S. E. Mr. Lewis is now finishing a seven-part picture, "The Light at dusk." "The Barrier" will have an all-star cast.

TWO VITAGRAPH COMEDIES

Unusual interest is attached to two Vitagraph comedies to be released next week on the General Film Programme. One, "A Cheap Vacation," depicts the tribulations of two henpecked husbands who are dragged away to a mountain camp by their militant wives. The husbands hire a hobo to frighten their better halves.

The other, "A Jealous Guy," is a comedy of the slapstick type with the Vitagraph heavyweight, Hughie Mack, in the lead. Hughie goes to call upon his sister whose husband suspects his relationship. Lawrence Semon directed the comedy.

FINISHING SEA DRAMA

Valkyrie, the Danish actress, is finishing a five-reel sea drama for the Fox Corporation. She has been at work on the feature, as yet unnamed, for seven weeks. James Vincent is directing.

Mr. Fox signed Valkyrie after seeing a projection of "The Valkyrie," the first Thanhouse-Mutual release of Valkyrie in this country. He immediately made an offer to the Danish actress and a few hours later she was speeding to the Maine coast to start work.

TRAVELOGUES A SUCCESS

Paramount Delighted at the Unqualified Success of Burton Holmes Pictures

When, at the beginning of 1910, the Paramount Pictures Corporation, because of its affiliations with Burton Holmes, the world's greatest traveler, predicted that a new epoch in travel motion pictures would be begun, it never dreamed that the success of these single-reel releases would reach the heights of popularity they did during the first half of the year.

Paramount had realized in the fullest extent that the so-called "travel picture" of years past had meant miscellaneous and ill-assorted pictures depicting scenes in foreign lands, and in many cases ignorantly titled, and were looked upon by the exhibitor as a means of politely telling his audience that it was about time to make room for the next audience, who were waiting their opportunity of seeing his show.

But inside of six months the Paramount-Burton Holmes Travel pictures have worked the same revolution in travel-films as Mr. Holmes did in the lecture world some years back, when he changed the old-fashioned, dry-as-dust lecture into a genuine entertainment, interesting at all times, amusing frequently, never prosy or sleepy, and full of all kinds of information in sugar-coated form. These first six months of travel pictures of the Paramount-Burton Holmes series have certainly started something new, and they have accomplished a success in the motion picture industry that is second to none in its particular sphere.

The releases for the next six months are even more delightful than those that have already been issued, for, after having shown "In Picturesque Prague, the Capital City of Bohemia," he takes his audiences from Carlsbad to Moravia, and then "In Innsbruck, the Capital of the Austrian Tirol." This is followed in weekly succession by the following releases: "In South Tirol, the Italian Corner of Austria," "Climbing the Austrian Alps," "In Switzerland," "In Southern Italy," "Life on the Island of Capri," "Seeing Naples," "Vesuvius in Eruption," "A Grecian Journey," "The Olympian Games in Athens," "Marathon Day in Greece," "In Modern Egypt," "The Real Streets of Cairo," "Round About the Pyramids," "An Egyptian Round-up," "Up the River Nile," "Luxor and Karnak, or In Ancient Egypt," "On the Nubian Nile," "The Sunny South of England," "Motoring in England or English Town and Country," "Glasgow to Edinburgh," "Bonnie Scotland," "A Scotch-Irish Reel," and "In Old Ireland."

For the Christmas and Yuletide holiday weeks, Mr. Holmes is preparing special reels of exceptional worth, merit, and importance for that time of the year, the announcements of which will be made shortly.

During the first six months of the Paramount-Burton Holmes Travel pictures there were released the following subjects: "The Cliff Dwellers of America," "Grand Canyon of Arizona," "A Day with the West Point Cadets," "Our Middles at Annapolis," "Summer Days Near San Diego, Cal.," "Felling Big Trees in the Giant Forests of California," "Going Some in San Francisco," "The Fire Fighting Forest Rangers of Arizona," "Old and New Manila," "Hillbid, the Sing Sing of the Philippines," "The Pasig River, the Filipino Thames," "The Lowlands of Luzon," "The Dog-eaters of Benguet," "Hiking with the Igorots," "Among the Head Hunters," "Cruising Through the Philippines," "The Murderous Maros of Mindanao," "Visiting the Sultan of Sulu," "The Penal Colony of Palawan," "Imperial Berlin," "The Spreewald near Berlin," "Munich the Magnificent," "Beautiful Bavaria," "Nuremberg to the Rhine Falls," "Down the Danube to Vienna," and the "Real Bohemia."

Robert T. Thornby, who is producing "The Little Comrade" for the Paragon, has returned from Pompton Lakes, N. J., where he has been taking exteriors. The company is headed by Gail Kane and Carlyle Blackwell.

Niles Welch is now leading man with Pearl White in Edward Jose's company.

MRS. RICE IN PICTURES

Mrs. Blanche Rice, widow of the late Billy Rice, the minstrel and comedian, will appear in "God's Half Acre," the Metro-Rolfe picture in which Mabel Taliaferro is the star.

Mrs. Rice has now adopted the screen as a profession. She left the stage at the time of her marriage to the comedian. After twenty-six years' absence she returned to the footlights in "Rupert of Hentzau," playing Mother Hoff. Since then she has appeared in many of the foremost productions. Besides acting for the pictures Mrs. Rice is writing scenarios.

YORKE COMPANY AT HOLLAND

The Yorke Film Corporation, producers for the Metro Program of Harold Lockwood-May Allison features, has located in the studio and offices at No. 1329 Gordon street, Hollywood, Cal. The studio, which was obtained by Fred J. Balshofer, president of the Yorke Corporation, was formerly occupied by the Nevada Pictures Company.

The filming of "Mister 44," a picturization of a novel by E. J. Rath, has been started. The company numbers, besides Mr. Lockwood and Miss Allison, Mrs. Allison, Director Henry Otto, and his assistant, Bennett Moulter, Lester Cuneo, heavies; Antonio Gaudio, cameraman; Abraham Cantor, assistant to Mr. Balshofer, and Ben H. Grimm, publicity representative.

BOLT HITS SMITH RESIDENCE

The Center Island residence of Albert E. Smith, president of the Vitaphone Company, was struck by lightning on Sunday, July 9. The bolt narrowly missed hitting Mr. Smith, who was trying to close the library windows. No one was injured, although \$2,000 damage was done to the house.

LILLIAN WALKER'S NEW PICTURE

Lillian Walker's latest vehicle is "Hesper of the Mountains," a picturization of a Hamlin Garland story produced by Wilfrid North. It will be a Vitaphone Blue Ribbon feature.

Miss Walker plays a luxury loving girl of the East who takes her sick brother to a Western ranch. There she encounters a ranch foreman who changes her views upon life.

Evart Overton plays the foreman, and the cast numbers Templer Saxe, Donald Hall, Donald McBride, Denton Vane, Robert Gallard, Rose Tapley, Lillian Burns and Josephine Earle.

WILLIAMS KNOCKED UNCONSCIOUS

Earle Williams met with a mishap last week, while driving his car during the taking of the Vitaphone serial, "The Scarlet Runner," by C. N. and A. M. Williamson. Wally Van and Mr. Williams were driving cars near Tarrytown in quest of good locations for exteriors.

As Mr. Williams crossed the railroad tracks near Tarrytown, he was thrown against the top of the car. He succeeded in slowing down before losing consciousness. The actor was quickly revived but a two-hour rest was necessary before the next scenes could be filmed.

"THE CRIMSON STAIN MYSTERY"

The first episode of "The Crimson Stain Mystery," which is being produced by the Consolidated Film Corporation at the Erbo-graph Studios, will be completed shortly.

President O. E. Goebel and Treasurer Ludwig G. B. Erb are personally directing the production. Maurice Costello and Ethel Grandin have the leading roles.

Oiga Olenova, a young Russian actress, plays a vampire part in the serial and Eugene Strong will be seen in a prominent role.

"The Crimson Stain Mystery" will be released through the Metro Exchanges.

THE DANGEROUS DOUBLE BILL

J. A. Berst, vice-president and general manager of Pathe Exchange, Inc., believes that the exhibitor who runs two five-reel features besides two or three short reels in one show, is educating his patrons to demand long bills. "Sooner or later," says Mr. Berst, "it will cause him to face the necessity of paying prices that he cannot afford for his service. There will come a time when the motion picture business will be largely controlled by three or four large companies and, because the cost of production will be so great that rentals will correspondingly increase, the exhibitor who has thus educated his patrons to see double bills in the hope of stifling competition, will find that he has cut his own throat."

"The double bill was first tried out, so far as I know, by the Tivoli Theater, San Francisco, which discontinued it soon after because the management found it bad business. Boston at this time is running double bills quite largely."

"Many believe that this is a crying evil and that something must be done about it. I agree that these methods are unwise, but I think that the matter will adjust itself with time. The few exhibitors who have employed this means of gaining temporary patronage will soon find that they were wrong and the many experienced, successful show-men who foresaw which way the wind was blowing, will continue the policy of a good show, not too long and not too short, with good music, courteous attendants and all the equipment of a fine theatrical entertainment."

KEYSTONE NOT ON MARKET

The following notice of interest to scenario writers is being sent out from the Keystone studio:

"Mr. Scenario Writer,
"DEAR SIR.—Replying to your inquiry as to whether we are in the market for the purchase of submitted matter, I wish to advise that, after having vainly searched for nearly three years for an acceptable story submitted by an outside writer, we have decided that it will be a saving of time and effort to stop considering material submitted by other than our own staff of writers."

"Owing to our peculiar needs, it seems practically impossible to successfully prepare Keystone stories, unless one is in close personal touch with our methods. For this reason, I feel that it is hardly worth while to send us any more material."

"In behalf of the Mabel Normand Feature Film Company, I wish to announce that a special reader has been appointed, under my supervision, to care for all multi-reel comedy dramas, with strong girl leads, that might prove belittling to Miss Normand."

"In keen appreciation, I remain
Sincerely yours,
"HAMPTON DEL RUTH,
Managing Editor,
"Asst. Mgr. of Production."

MOTION PICTURES WITH MEALS

The Hotel Majestic is the first New York hotel to serve motion pictures with dinner. A large screen has been erected on the roof dancing pavilion and on Sunday nights hereafter the diners are to have their thrills served in five reels.

FINEMAN AS PRESS AGENT

B. P. Fineman has succeeded William J. Guard, the general press representative of the Metropolitan Opera House, as director of publicity and advertising for the Patriot Film Corporation, which is distributing "How Britain Prepared" on the state-rights basis. Mr. Guard has sailed for Europe.

Mr. Fineman has been in turn motion picture editor of *The Press*, in the publicity office of the Fox Film Corporation and associated in an editorial capacity with the *Exhibitors' Herald*.

ACTIVE AT THE EXPOSITION

Al Lichtman, the general manager of the Patriot Film Corporation, which is selling state rights to "How Britain Prepared," has been in Chicago and other Middle Western cities for a week closing contracts for several territories in the West. During convention week in Chicago, Mr. Lichtman gave a special showing of the film for exhibitors at the Colonial Theater. It is stated that a number of bookings were the result of this showing.

The booth of the Patriot Film Corporation was very well attended at the exposition.

WILLIAMS'S SCREEN DEBUT

The first of the Bert Williams two-reel comedies, produced by Biograph, is scheduled for release on the General Film Programme, July 24. It is entitled "A Natural Born Gambler," and reports from all over the country indicate that exhibitors are looking at it eagerly. Announcement of the second Williams comedy will be made in the near future.

DAILY'S BUSY DAYS

Selig Director William Robert Daily is putting the finishing touches on "The Germ of Mystery," a feature which is expected to create something of a sensation in screen circles. Upon its completion Mr. Daily will begin work on "Out of the Mist," starring Fritz Brunette. The supporting cast includes Guy Oliver, Lillian Hayward, Frank Clark, and William Scott.



RHEA MITCHELL

Recently Chosen Leading Lady for Richard Bennett in American-Mutual Features.

OCTOGENARIAN IN PICTURES

Miss Sara Alexander, one of the most celebrated actresses of the American stage, is to make her debut in pictures at the age of eighty in the Fox production of "Caprice of the Mountains." Miss Alexander made her debut on the stage under the protection of Brigham Young, president of the Mormons way back in the '60's. Her rise was rapid and she played in companies with such celebrated stage people as Lawrence Barrett, John McCullough, Kyrie Bellew, Ada Gray, Milton Nobles, E. L. Davenport, Mme. Schiller, John T. Raymond, Mlle. Eugene Le Grand, Mrs. James Brown Potter, Sol Smith, John E. Owens, Charlotte Crampton, Samuel Piercy, Edward Eddy, and Genevieve Ward. In her first picture production she appears in a character role. Her niece, Lisle Leigh, has an important part in the same production.

BEN STERN IN BOSTON

Ben Stern, now manager of the Walnut Street Theater, Philadelphia, is in Boston consulting with a group of New England managers at the Hotel Touraine on the sale of the New England rights to "Civilization."

"CIVILIZATION" GETS CHARTER

The Civilization Film Corporation of New Jersey has been granted a charter by the Secretary of State to engage in the theatrical vaudeville and motion picture booking agency business in that State. The concern has a capital of \$125,000, and Walter J. Plimmer, of the Strand Theater Building, New York city, has been designated as the corporation representative.

"Civilization" will open within the next ten days in Asbury Park and Ocean Grove.

"DEUTSCHLAND" IN FILMS

The now-famous German submarine, *Deutschland*, arrived at the port of Baltimore at 7 o'clock on the morning of July 10. Thirteen hours later the Hearst International News Pictorial flashed the first pictures of the craft upon the screens of the leading New York theaters.

Among the playhouses showing pictures of the *Deutschland* were the Rialto, Palace, Strand, Jefferson, Regent, Hamilton, American, Greeley Square, New York, Circle and other Loew theaters.

ENTER, THE FILM DANSANT

And now the motion picture dansant! Recently the Hellig Theater of Portland, Ore., which runs the road theatrical attractions coming to that city, found itself idle as the result of a dearth of plays. So the stage of the Hellig was transformed into a Summer garden and the floor altered for dancing. Motion pictures are shown upon a screen at the front of the stage, the screen hiding the dancers from the patrons seated in the auditorium. During the Summer the Hellig will show all V. L. S. E. features.

FILM VILLAGE WRECKED

The severe storm of July 13 totally destroyed the Italian village which the Metro Company had built in the center of the Brighton Beach race track for the screen adaptation of "Romeo and Juliet." The village had been practically completed. Arthur Shipley, who had charge of the work in the absence of Edward Shulter, technical director at the Metro-Quality studios, had a narrow escape from serious injury when a scaffolding on which he was standing fell to the ground.



A STIRRING SCENE IN "FATE," THE FIRST EPISODE IN THE NEW PATHE AND BALBOA SERIAL, "THE GRIP OF EVIL."

DISCOVERS NEW LIGHT

French Engineer Claims Separation of Heat Rays from Light

A dispatch from Paris states that a scientist and engineer named Dousand has discovered a means of separating the heat rays from light and has worked out an intensely bright light without heat. The discovery was described to the French Academy of Science by Professor Bramley with whom Dousand has been working for several years to perfect this discovery.

Such a light would have an enormous effect on the motion picture industry, as the claim is made for the new discovery that pictures can be shown from photographs on paper rolls and that these rolls can be substituted for the present celluloid films. The light obtained is so intense that images from newspaper illustrations, picture post cards, and photographic prints can be thrown on a screen in a lighted room as clearly and sharply as though they were glass lantern slides.

Scientists in this country are rather skeptical over the new discovery and allege that it will have to have a practical demonstration before they will give credence to it. Miller Reese Hutchinson, chief engineer for Thomas A. Edison, was one expressed this opinion, stating further that the discovery, if true, would mean a thousand times more to industry and science than to the motion pictures.

ROSCOE IN SING SING!

Roscoe Arbuckle, the Triangle comedian, went to Sing Sing prison on a Sunday morning a week or two ago—and came back that night. The visit was simply an exchange of courtesies. Accompanying the film comedian were Mrs. Arbuckle, Corinne Parquet, a new addition to the Keystone forces and other members of the Fort Lee Keystone Company.

FIRST VIVIAN MARTIN DRAMA

The initial release of the Oliver Morosco Photoplay Company, starring Vivian Martin, will be called "The Stronger Love," in place of "Nell of Thunder Mountain," the title originally announced. The production has just been finished under the direction of Frank Lloyd and was staged largely in the San Bernardino pine forests. The picture tells the story of a mountain girl who rebels against the sordid conditions of her life. Supporting Miss Martin will be Edward Bell, William W. Jefferson, Louise A. Emmons, Alice Knowland, Herbert Standing and John McKinnon. Jack Livingston was originally in the cast but an accident in the hills prevented him from finishing. Director Lloyd jumped in and continued the character. The picture will be released the middle of August on the Paramount Programme.

TWO NEW FARNUM SUBJECTS

Dustin Farnum has just completed work on "The Parson of Panamint" for the Pallas Pictures. "The Parson of Panamint" is an adaptation of a Peter B. Kyne story recently appearing in the *Saturday Evening Post*. The action takes place in a mushroom mining town of Nevada forty years ago. With Mr. Farnum will be Winifred Kingston, Doc Cannon, Howard Davies, Collin Chase, Ogden Crane, Jane Keckley and Herbert Standing.

Mr. Farnum has started work on a romantic drama by Julia Crawford Ivers and entitled "A Son of Erin." Its theme contrasts the dull life of the poor Irish farmer folk with politics in a big American city. Farnum plays Dennis O'Hara, a young Irish lad who comes to America and becomes a policeman. The big scene discloses the spectacular collapse of a poorly-built viaduct.

ANOTHER NEW SCREEN CLUB

The Fort Lee Screen Club, made up of persons concerned in the making of motion pictures within a radius of three miles of Fort Lee, has been organized and incorporated under the laws of the State of New Jersey. Alexander K. Shannon, of the William Fox Company, has been elected president. The object of the newly formed club is "to promote the social and business welfare of its members in the motion picture business, and to promote and maintain a harmonious relationship between the producing manager, director, and actor, and for the unity, welfare, and advancement of its members of the motion picture art or business."

CALVERT RECRUITS TROOP

Captain E. H. Calvert, the Essanay actor and director, has organized a troop of cavalry, numbering sixty-three men recruited at the studios. If the call for volunteers comes Captain Calvert promises to offer the services of the actor-horsemen to the Government.

The officers of the troop follow: Captain, E. H. Calvert; first lieutenant, Richard C. Travers; second lieutenant, Sydney Ainsworth; first sergeant, Harry Dunkinson; second sergeant, Harry Beaumont; commissary sergeant, Edward Arnold.

Captain Calvert won a commission in the Philippines and, after nearly twelve years of service, returned to the United States, taking up stage work.

Mr. Travers, while hardly more than a boy, saw long service in South Africa during the Boer war. Mr. Ainsworth, an officer of the Wisconsin National Guard, served during the Spanish-American war.

BRENON LEAVES FOX

Producer of "The Daughter of the Gods" to Make Features on His Own Account

Herbert Brenon, the producer who has just completed "The Daughter of the Gods" for William Fox, announces his intention of entering the producing field on his own account. He will release his products on the state rights basis.

Mr. Brenon plans to make at least four or five productions before next March, when he will commence upon a spectacle with Mary Garden as the star.

Mr. Brenon announces that his pictures will have women stars only. He will start work on his first production about Aug. 1.

Mr. Brenon, in a statement, explains his plans:

"I have decided to enter the producing field on my own account because I firmly believe that the present system of feature programmes cannot last.

"About two years ago I left the one and two reel programme field because I felt that it had seen its best day. One reel was then stretched into two reels, where in many cases they were not worthy of being placed upon a split reel. There were very few five-reel features being made then, now practically everybody is making them. Exactly the same conditions exist in reference to the programme feature now as existed in a short-reel programme then. The subjects worthy of two reels at the most are stretched to five reels. I don't say that the industry has gone back; on the contrary, the artistic plane has been raised, but we have reached the day, in my opinion, where the manufacturer who releases from four to eight pictures a year can without the least difficulty release his product profitably in the open market.

show a profit to the exhibitor, to the owner of the state rights and to the producer himself. The regular programme feature manufacturers cannot shut him out. First and last the exhibitor absolutely controls the situation, and the manufacturer that doesn't satisfy the exhibitors over the country with his entire product will sooner or later die a natural death.

"Believing that these conditions exist, I have decided to commence next month producing special features, ranging in length according to their power to hold the public. Lots of men have entered the manufacturing field with exactly the same ambition, but the rock upon which he stumbles is that he cannot find a sure-fire director. I can point out to you plenty of splendid business men in the trade to-day, and yet when those business men want a first-class director, do they find him easily? I am not tooting my own horn, but I do believe that I know what the exhibitor wants, and I am going to keep faith with him in so far as I shall never supervise a production. When a feature is offered with the name of Brenon as a trade mark, I want the exhibitor to believe until I break faith with him that I shall have personally produced every foot of it. Upon the exhibitors therefore I am pinning my faith. I ask them to remember what results they obtained with 'Neptune's Daughter,' 'The Soul of Broadway,' 'The Kreutzer Sonata,' 'The Clemenceau Case,' and 'The Two Orphans.' It was this last picture that Mr. Fox selected for the opening of his fifty-two a week policy.

"I shall make these pictures with women stars only, because I believe the public pre-



ANITA STEWART IN "THE DARING OF DIANA," A VITAGRAPH BLUE RIBBON FEATURE RELEASED THROUGH V. L. S. E.

"A housewife isn't going to continue buying fresh eggs at 60 cents a dozen if only two of them are fresh and the rest of them from fair to bad. It seems to me that she is going to do without eggs altogether if they are too high priced for her, or do with less eggs. Exactly the same condition applies to the motion picture industry. There has been forced down the throat of the exhibitor several bad features for every good one. The number of bad features being only regulated by the number of good directors that this or that manufacturer may have on his staff.

"It will be remembered two years ago that I made the first seven-reel feature, 'Neptune's Daughter,' with Annette Kellerman as the star. Until Mr. Griffith produced his 'Birth of a Nation' this held the record for an American-made production. Over six months in New York, twenty-seven weeks in Chicago and over three months in Detroit. The public didn't care anything about the length, they liked it and they went to see it. The last year came 'The Birth of a Nation,' did the public care anything about the length of that production? They flocked to see it, didn't they? Why? Because it was a wonderful entertainment. I maintain that any producer who can release an extraordinary subject, no matter what its length, he can

fers to see them on the screen. I shall make at least four or five productions before next March, when I shall commence upon my great spectacle with Mary Garden as the star. Between now and that time I shall try and keep up the reputation I trust I have gained with the trade by continuing to make productions which will bring patrons into the theater a second and a third time. No star will appear either for me or any other concern for within one year of the date of the release of her feature. I have decided upon this policy because today 'Neptune's Daughter' is still playing with excellent receipts solely because it is the only picture in which they can see that wonderful artist, Annette Kellerman.

"Aug. 1 I shall begin work on my first production, the star whose name I am not at present at liberty to reveal has never yet appeared on the screen, yet her name is known in every hamlet in the United States, and I with many others consider her the greatest living actress who has starred in dramatic productions in this country.

"I shall have as my associate one of the best known exchange men and exhibitors in the country, who will handle absolutely all the business details in connection with my output."

"RACE SUICIDE"

Joe Farnham is negotiating for a New York theater, in which to present "Race Suicide," a six-part attraction in which Orm Hawley plays the leading role. In a number of states the feature is said to have established attendance records, while Mr. Farnham has sold and is negotiating for other territories for "Race Suicide."

NEW EDITION V. L. S. E. BROCHURE

V. L. S. E. is planning a second edition of its brochure, "Who's Who in V. L. S. E." in which is listed all information relative to its plays and players. Fifteen thousand have already been distributed throughout the country.

DISAGREEMENT IN FIGHT SUIT

SYRACUSE (Special).—A disagreement was reported by the jury in the case of the Government against James J. Johnston, manager of the Madison Square Athletic club, Harold T. Edwards, Lawrence M. D. McGuire, president of the New York Real Estate Exchange, Samuel Scullman, Harry A. Fishbeck and W. V. Bryner, who were indicted for bringing pictures of the Johnson-Willard fight over the border. The case has been on trial for two weeks in the Federal Court before Judge Ray. It is stated that the Government will try the case again.

PAULINE FREDERICK has traded her Stutz racer for a touring car of the same make.

ARDEN WINS SUIT

Well Known Actor and Dramatist Wins Case Against Lubin Company on Appeal

The Appellate Division of the Supreme Court of New York has affirmed a judgment obtained in the trial court in the suit of Edwin Arden, actor and dramatist, to restrain Siegmund Lubin and the Lubin Manufacturing Company from producing certain plays and cancelling his contract with them. When the contract between the two was made Arden was the owner of the dramatic rights of "The Eagle's Nest," "Zora," "Raglan's Way," "The Ladder of Life," "The Pilot," and "The Question." Under the contract Arden was to receive \$250 per week while making the pictures and twenty per cent. of the gross sales or rentals. Arden stated that "The Eagle's Nest" was the only one of the lot produced, and that he had never received the twenty per cent. agreed upon.

FILM CORP. DISSOLVES

Highland Company of Cincinnati Goes Out of Business—President to Reimburse Stockholders

The Highland Film Corporation of Cincinnati, Ohio, is to be dissolved. James Tate Ford, the former president of the organization, will make a personal pledge to the stockholders, remunerating them in full for the amount of their stock within a reasonable length of time. The corporation was formed several months ago for the purpose of producing motion pictures in Cleveland, but was unsuccessful because of the failure of the business men of the city to come forward with the necessary encouragement and co-operation.

Speaking of the coming dissolution, Mr. Ford said: "The Highland Company has battled against big odds from the very beginning and we could not overcome them. Everything broke wrong for us. Film mergers in the East squeezed the independent producers more and more, and we found no encouragement in Cincinnati. Everybody seemed determined that this city should not be a film-producing center. False claims of improper climatic conditions were advanced. Finally we planned to buy the Zoo, and sincerely hoped not only to improve the future of the Highland corporation as an active film producer, but also to insure the maintenance of the Zoo as a Cincinnati institution. Again our plans were blocked by well-meaning but misinformed persons. Personally, I have lost heavily in this venture of making Cincinnati a motion picture center. I am assuming responsibility for the stockholders' investments voluntarily, and will make it my business to pay back every cent placed with the Highland Company. No one will lose but myself."

NICHOLAS POWER GOES AWAY

Nicholas Power, the inventor of the Power's Cameragraph and president of the Nicholas Power Company, has left New York for the balance of the summer, and will reside at his summer home on Lake Bomoseen, Vermont. Mr. Power's departure was slightly delayed owing to the absence of J. F. Skerrett, general manager, who has just returned from a trip lasting a month.

BERST FOR FEDERAL CENSORSHIP

J. A. Berst, vice-president and general manager of Pathe, has come out irrevocably in favor of Federal censorship for motion pictures. He believes that Federal censorship furnishes the only available protection against legalized State and town censorship, and is convinced that quick action is necessary in order to have the Hughes Bill passed. He has sent a letter embodying his opinions to every exhibitor on the Pathe mailing list, in which he gives some strong arguments in favor of the bill.

ANOTHER ACCIDENT FOR FAIRBANKS

Douglas Fairbanks, who escaped serious injury a week or two back when a blank cartridge was discharged in his face, had another close call from death last week. In company with Clifford Crawford, Fairbanks started from his country home at Larchmont to cross Long Island Sound to Huntington, L. I. The trip across was made without incident, but on the return trip the launch was caught in the terrific storm which broke suddenly late in the afternoon. The engine went "dead," the boat fell off into the trough of the heavy sea, and began to ship water in an alarming fashion. The two men were forced to bail for their lives, and clung to the sides of the boat. They finally managed to reach shore, after eight hours' work, in an exhausted condition.

FILM COMPANY REORGANIZES

MILWAUKEE (Special).—A re-organization of the Gregory-Mahler Film Company, a new concern recently formed, has been effected. At a meeting of the officers and directors held recently the name of the company was changed to The Badger Photoplay Corporation, and the following officers elected: President, T. W. Sheriffs, president of the Sheriff's Manufacturing Company; vice-president, A. T. Hummer; secretary and treasurer, E. M. Falbe; general manager, R. D. Clifford; superintendent of laboratory and chief camera man, R. Carni.

Steps were taken for the immediate completion of "The Bold Bad Pirate." The first release of the new company and work ordered started on a number of other productions. It is expected that two complete companies will soon be engaged in making plays for the corporation.

INTERNATIONAL MOVES

Outgrows Its Old Quarters—Theodore Deitrich
Publicity Representative

The International Film Service, Inc., having outgrown its quarters in the Journal Building, at Fifty-ninth Street and Columbus Circle, has taken two entire floors, the eighth and sixteenth, of the new building at No. 729 Seventh Avenue, corner of Forty-ninth Street.

Last Saturday was "get-away day," the moving being completed then. Under the present arrangement, the sixteenth floor is devoted to the executive offices, and the eighth to the business departments, the New York Exchange, and the projection rooms.

The International has great films in preparation, two of which are serials said to be unusually elaborate and startling. Details will be announced shortly.

The International Film Service, Inc., has appointed Theodore C. Deitrich as publicity and promotion representative. Mr. Deitrich has long been connected with the editorial department of the New York American.

SPOKANE HAS CENSOR TROUBLES

SPOKANE, Wash. (Special).—Although it was presented in Spokane in its entirety and to capacity audiences a year ago, "The Birth of a Nation" film on its return engagement has been greeted with a new censorship ordinance recently passed by the city commissioners and on the application of colored people the city censors have eliminated two scenes from the play.

The order of the censors resulted in an action in court in which Charles W. York, manager of the Auditorium Theater and William B. Mick, representing the Elliott & Sherman film corporation sought to enjoin the city from enforcing the censorship. Judge Huneke ruled that the applicants admitted that the city had the right to pass the new censorship law and that there was no action the court could take. Manager York then acceded to the demands of the censorship and will present "The Birth of a Nation" with the two objectionable scenes eliminated, shortening the play by about ten minutes.

The fight over the censorship brought to light a Sunday closing ordinance that has been asleep on the city's statute books for thirty years, with the result that the ministers are threatening action to enforce the closing law.

In the general commotion over the theater situation a referendum petition is being largely signed with the hope of appealing the new censorship ordinance.

ROBERT S. PHILLIPS.

PLATT OFF FOR THE ORIENT

George Foster Platt, stage and motion picture director, sailed on the *Shingo Maru* for Japan from San Francisco on July 5. The trip is in the nature of a vacation, since Mr. Platt is recuperating from the physical and nervous shock suffered in an automobile accident last May, when Malcolm Strong, the magazine writer, and Clinton Holland Stage, the New York writer, lost their lives. Mr. Platt still carries his arm in a sling.

On his return Mr. Platt is likely to resume his work as a stage director.

BABY GETS 20-YEAR CONTRACT

Two and a half years old and the possessor of a contract for her services as a motion picture actress for the next twenty years, unless she should be married before the time expires, is the unique position of Lillian Read, daughter of Mr. and Mrs. J. Parker Read, Jr., of New York. Mr. Read is the personal representative of Thomas H. Ince, producer of photo plays, and Lillian's contract is with him. In his motion picture spectacle "Civilization," now being shown at the Criterion Theater, she did such clever work that he decided to make her a star.

Lillian's contract reads that Mr. Ince's enterprises only are to have her services for the next twenty years, the contract to be void and null if she should be married. For the first few months her salary is to consist of monthly presents of chocolate and picture books, but when she is three years old her salary is to be \$75 a week, and when she is five \$100 a week. At seven she will be raised to \$250, at ten to \$500 a week and at fifteen to \$1,000 a week. Between fifteen and twenty the sum is to be mutually agreed upon between Mr. Read, her father, and Mr. Ince.

Arrangements are under way to produce a Lillian Read series of children films, and it is intended that on Saturday mornings these pictures shall be shown in New York and throughout the country. Miss Beulah Livingstone and Mrs. Read will direct Lillian's pictures and organize a company of twenty-five child actors and actresses to be known as the Lillian Read Child Players, Inc.

MADAME GANA WALSKA, the Polish singer, has been engaged to act in Metro pictures. Her voice failed temporarily, and while having it treated she will appear as a film star. Now if Charlie Chaplin's nimble feet should go back on him for a space, the question arises if he could keep the wolf from the door by picking up a job as a chorus man somewhere? It's a poor rule that doesn't work both ways.

ROY McRAY has joined the Mutual forces and will assist RUBE MILLER in producing Vogue comedies. LILLIAN HAMILTON is one of the new stars who will play in Vogue comedies.

SNAP SHOTS

Edward Elkas, who plays the part of the foreign spy in Vitaphone's "Battle Cry of War," yelled so loudly while rehearsing a mob scene that he was unable to speak for several days. Cold comfort this, for stage stars who take to pictureland with the idea of resting their voices.

A superabundance of canine richness oppresses the American Santa Barbara studios. It became known that Mary Miles Minter wanted a dog and wagonloads of the beasts have since been arriving consigned to the little star. The problem now is getting rid of them, and inasmuch as they are a hungry lot, and Mary wouldn't be more than a mouthful among the supposed pets, the studio manager won't allow her near their quarters. Sort of variation of the old nursery jingle.

Mary had a little dog, but now she's somewhat chummy with that bow-wow crowd for fear they might have Mary.

Speaking of sharks—a timely warm weather subject—Al Jones, manager of the Strand Theater, spent a whole week at Atlantic City without being drowned or otherwise annoyed in the surf. Yet despite his expressed disbelief in the existence of man-eating fish, his project of chartering a boat for the accommodation of Broadway deadheads wishing to bathe beyond the three-mile limit has a suspicious ring.

Before dispensing with this piscatorial subject, we quote from Percy Heath, who deposes as follows: "Since 'Civilization' has been booked at the Brighton Beach Music Hall, the refining influence of the great Ince spectacle has resulted in taming every shark in the vicinity to such an extent that bathers there splash gleefully around with the monsters, children and babies included, all having the time of their lives." Without wishing to reflect upon Mr. Heath's veracity, justice to our readers compels us to admit that we cannot vouch for the official accuracy of the foregoing statement.

A Chicago business man saw Evert Overton visiting a country postoffice for mail, in "The Two-Edged Sword." At once the C. B. M. remembered that he had forgotten to post an important letter, rushed out and attended to the matter, thereby securing an important contract, and wrote a tender appreciation of Mr. Overton's art to that gentleman.

The Overton incident would seem to point to the screen as a great aid to memory. One can imagine, for instance, a prominent East Side gunman being under contract to pistol an acquaintance, wandering into a film house and seeing a Western drama of the plains. The first shot fired by cowboy hero or villain would

inevitably recall him to a sense of his neglected duties, and start him with a glad cry of relief to the scene of action. An exact combination of business with pleasure is one of the undoubted blessings of this advanced age.

Warren Cook takes the role of an absent-minded professor in a new William Fox film. Mr. Cook, during twenty years of stage work, played many similar parts. He asserts that he once retired temporarily, opened a little office, and when he went to eat at noon the first day, hung out a sign on the door—"Back in fifteen minutes." When he returned, he glanced at the sign, sat down and waited for himself to reappear.

Pete Schmid of Pallas-Morocco notoriety, tells us that he once dreamed he fell heir to a huge fortune, and the next day forgot to draw his salary. These incidents are worth recording as evidence that super-sensitive, plastic minds still exist even in the strictly commercial atmosphere of modern filmland.

Mr. Robinson, of the Famous Players, informs us that Valentine Grant's one ambition is to have an elephant for a pet. Rather disconcerting that. How can a well-meaning press agent work in a big trunk animal as a satisfactory domestic angel? The path of the publicity expert is beset with sad trials.

We thought we were through with Pete Schmid, for this issue at least. But right at the last moment we hear that the "Terrible Teuton" has left town on a vacation and the incident must be mentioned. He departed armed with fishing tackle, numerous bottles of soft drinks—and other things, and promises not to infest Broadway for at least fourteen days.

From the Chicago Exposition comes the glad news that Messrs. Carl H. Pierce and Julian H. Solomon are working overtime in the interests of the Morocco-Pallas organization. They are distributing bales of souvenirs and replying to a million, more or less, questions, pertaining to the activities of Lenore Ulrich, Dustin Farnum, Edna Goodrich and other twinkling stars.

There's a huge person named Beecroft buzzing around the Chicago festival too, but—the less said about him the better.

Pathe Director MacDonald considers himself the heir to all human ills. Says he: "Jack Reach had nothing ready for the big scene in 'The Grip of Evil,' and kept me waiting four hours. I had two blow-outs coming to the studio, my wife's pet cat was sick all night, the ocean water was too cold to take a dip, my neck was burned to a sunblister and I was half starved. Talk about the grip of evil—it's sure got



EVERT EMERSON OVERTON.

Evert Emerson Overton, Vitaphone star, is one of the most capable and popular actors appearing in motion picture productions. His work has won much favorable comment from the press and gained thousands of admirers, who are constantly looking for a release in which he is featured. Mr. Overton is a direct lineal descendant of the late Lord Overton, who, previous to his death, was much a favorite in England. Mr. Overton is a graduate of the Ohio State University. He received his first glimpses of stage life while on short tours with the glee club of the college. It was these trips that finally caused him to decide to come to New York and enter the professional field. Arriving in the Greater City, he secured an engagement with Raymond Hitchcock in the musical comedy, "The Merry-Go-Round." Immediate success attended Mr. Overton's efforts in this and succeeding engagements, including parts in "The Skylark," "Fifty Miles from Boston" and the distinction of being featured in some of the best known musical acts in vaudeville.

Completing his vaudeville contracts, his attention turned to the moving pictures and he became a member of one of the big producing companies. In February, 1915, Mr. Overton joined the Vitaphone Company to play opposite Lillian Walker in a special feature. Since that time he has appeared with Miss Walker in nearly all of her best known successes.

Overton first saw the light of day in Oshtemo, Ohio, Aug. 5, 1889. His father, John French Overton, was born in Christianburg, Ohio, and his mother, who, before her marriage was Charlotte Light, near Dayton, Ohio.

me." May be all true enough, but so far we haven't heard of Mack being laid up with infantile paralysis. Time enough to kick when that gets him.

We are growing rather weary of this "pet" epidemic, but cannot refrain from mentioning that Jay Moore, the winged Mercury of the Rialto press department, has adopted a nut-eating flying squirrel. Since his gold-fish, trained to the minute and able to do anything but talk, passed away, Jay has been inconsolable. We trust that the squirrel may teach him to gaze upon life in a more cheerful mood.

Though gold fish die, yet squirrels live, be this your motto, Jay—"There's always some live subject found to glid another day."

Terry Ramsay states that Charlie Chaplin cannot be induced to drive his own auto, having had a bad smash with the first machine he experimented with. T. R. being the very soul of truth, we are compelled to accept this statement as it stands. But watching the inimitable Charles in his varied neck-breaking stunts, one finds it hard to give credence to the assertion.

GEORGE T. PARRY.



AN AMUSING SCENE FROM "THE PRINCE CHAP," A COMING SELIG RELEASE THROUGH V. L. S. E.

Universal City and all that it means, will be fully presented to The Dramatic Mirror readers by Mabel Condon, the Mirror's enterprising Los Angeles correspondent, in the August 5th issue. Order from your newsdealer or direct.

FEATURE FILMS OF THE WEEK

Edith Storey a Graceful Seniorita in "The Tarantula" — "Davy Crockett" Has Splendid Photography—"Molly-O" Possesses Charm

"THE TARANTULA"

A Six-Part Original Drama Featuring Edith Storey and Antonio Moreno. Written and Directed by George D. Baker. Produced by Vitaphone Company for Release on V. L. S. E. Programme July 17.

Chonita Alvarado.....Edith Storey
Pedro Mendoza.....Antonio Moreno
Donna Lee.....Eulalie Jensen
Senor Alvarado.....L. Rogers Lytton
Van Allen.....Charles Kent
Teddy Steele.....Harry Hollingsworth
"Beauty" Smythe.....Emmanuel A. Turner
Saunders.....Raymond Walburn
Brokaw.....Harold Foxley
Stuyvesant.....Gordon Gray
Hernandez.....Templar Saxe

"The Tarantula" is a strong melodrama providing Miss Storey and Antonio Moreno with roles in which both are seen to the best advantage. Edith Storey's characterization of Chonita, the pretty Cuban girl whose betrayal by an American lover and her subsequent terrible revenge forms the keynote of the story, is one of the best studies yet registered by the popular Vitaphone star on the screen. Incidentally, the part also revealed the fact that the leading lady is a remarkably graceful dancer, something with which she had not been credited up to date. "Chonita" on the stage, her perfect figure away like a wind-blown flower, to the strains of the mandolins, stands for the ideal of the beauty in whose veins runs the vigorous vintage of old Spain. This power of adapting herself to any nationality in whatever role she may be cast is not the least of Miss Storey's talents, and "Chonita" undoubtedly belongs in her list of screen triumphs.

Antonio Moreno, as Pedro Mendoza, the faithful lover of Chonita, who is instrumental in saving her at the end, is noted for his effective work in heavy emotional roles, and in this instance fully lives up to his reputation. Both he and Miss Storey are cast in several scenes of tremendously tragic power that grip the beholders and never for an instant lose their appeal. L. Rogers Lytton, as Chonita's father—Senor Alvarado—and Harry Hollingsworth, as Teddy Steele, the heroine's betrayer, give commendable performances in their respective roles, and the work of the supporting cast throughout is satisfactory.

The plot turns on the betrayal of Chonita Alvarado, the young, beautiful daughter of Senor Alvarado, by Teddy Steele, an American. The latter is married, having a wife and two children in New York. He flees from the wrath of Alvarado and reaches New York safely. Chonita, cast out by her father, gains a livelihood as a dancer. An American manager sees her performance and induces her to become a Broadway attraction. Chonita has sworn, with the aid of her first lover, Pedro Mendoza, to become avenged upon Steele. She gladly accepts the opportunity to follow him. Shortly after her New York engagement opens, she again meets Steele, who seeks a renewal of their former relations. Chonita goes to the rooms he has prepared for the assignment. Pedro has brought her a tarantula in a metal box. This she presents to Steele, who is bitten by the insect and dies. Pedro and Chonita make good their escape and return to the girl's old home, where Pedro informs her father they are married and a reconciliation is effected.

From an artistic standpoint a much better climax would have been obtained, had Chonita been allowed to carry out her original intention of killing herself at the same time when the faithless Steele met his doom. But Pedro saves her, with the usual "happy ending" result, which in this particular instance seems a trifle absurd, in view of what had gone before. However, Miss Storey's brilliant acting atones for this shortcoming, and no doubt the rehabilitation of the erring Chonita will be favorably received by the majority of motion picture patrons.

The photography is of the usual high Vitaphone grade, presenting some fine tropical views, handsome interiors, and deep sets. Mr. Baker has directed the piece with skill and good taste, and there is every reason to believe that it will become popular.

"DAVY CROCKETT"

A Five-Part Adaptation of the Stage Success of the Same Name, Featuring Dustin Farnum. Produced by Pallas Pictures Under the Direction of William Taylor, for Release on the Paramount Programme. Photographed by Homer Scott.

Davy Crockett.....Dustin Farnum
Eleanor Vaughn.....Winifred Kingston
James Vaughn.....Harry de Vere
Hector Royston.....Herbert Standing
Oscar Crampton.....Howard Davies
Nell Crampton.....Page Peters
Mrs. Crockett.....Lidia Yeamans Titus

The majesty and grandeur of nature, the masterpiece of God's creation, stands forth in all its beauty, as if done by the hand of a master painter in "Davy Crockett." Seldom have we seen more perfect photography and it is a positive joy to witness the rapid succession of ever-changing scenes radiant with nature's glory. The pine forest with its shimmering mantle of snow, the ruddy dawn on the mountain top and the vale with the majestic mountains in the background form a series of pictures which seem to be paintings taken from the walls of an art gallery rather than the art of a

motion picture photographer. The credit for the success of this production will not rest upon the author or the players but upon the photographer, Homer Scott, and the director, William Taylor, whose apparent appreciation of the beautiful will gain him the respect of all the motion picture critics. It is such a rare thing to see the work of a director who has an eye to nature's charm that it is possible to overlook other weaknesses in his case. In this picture he has permitted several of his players to get a bit mechanical at times but this fault is none too plainly discernible.

The settings throughout are worthy of much praise. Of the Colonial type, the interiors are especially well constructed. The living room in the old mansion is one of the finest sets of that period that we have seen and a point of special notice is the wall decorations in it. Instead of slapping on an old fashioned wall paper, the art director has had the walls tinted with rural scenes over the archways and around the wainscoting. This work is decidedly artistic and effective. Proper regard for detailing has also been shown throughout.

The perfection in photography and settings is almost nullified by a mediocre story. "Davy Crockett" may have been a fine play but it is a conventional drama without sus-

of the picture, which spoils her piquant features by exhibiting a pair of most extraordinary eyebrows that the closeups accentuate with unsympathetic zeal, the film calls for nothing but favorable criticism.

"Meg" is a delightful creation, certain to appeal to popular sympathy, and Mae Murray's never-failing dash, energy and clever comedy touches combine to make the dream child of the tenements a lasting and pleasant memory. Theodore Roberts, as Jim Dugan, the drunken father of the heroine, unquestionably does some of the best work of his career in the role. It isn't an alluring part, but in its most unsavory stages Mr. Roberts contrives to invest it with interest. Earle Foxe makes a very acceptable lover, as Tom Merton, and Charles West, the villainous "English Hal," gives a very clever performance. James Neill is dignified and impressive in the character of the elder Merton, and Mary Mersch is equally effective in the role of his granddaughter.

The photography is worthy of the Lasky standard, some remarkably attractive exteriors being in evidence, and the lighting effects well handled. "The Dream Girl" with its tender love story, its snappy situations and breezy atmosphere, is a capital picture in every sense of the phrase.



A THRILLING SCENE FROM "WEIGHED IN THE BALANCE" IN THE PATHE AND ARROW SERIAL, "WHO'S GUILTY?"

pense on the screen. After the first few scenes the end can be easily foretold. Davy meets the engaged heiress and rescues her and according to the rules he marries her after many trials and tribulations. Dustin Farnum is acceptable as the backwoodsman, Davy Crockett, and Herbert Standing, Howard Davies and the remainder of the cast give him excellent support. Winifred Kingston, while her work is pleasing, puts a little too much affectation in her smile which gives her performance an air of artificiality.

"THE DREAM GIRL"

A Five-Part Original Drama, Written by Janie MacPherson. Featuring Mae Murray. Produced by Lasky Company for Release on Paramount Programme July 16.

Mae Murray.....Mae Murray
Jim Dugan.....Theodore Roberts
"English" Hal.....Charles West
Benjamin Merton.....James Neill
Tom Merton.....Earle Foxe
Alice Merton.....Mary Mersch

A combination of sparkling comedy, adventurous thrills, dream romance and pretty sentiment is offered by this latest Lasky film with saucy little Mae Murray as star. The role is especially well suited to Miss Murray, whose humorous gifts are every whit as well developed as her sense of tragedy, and in her presentation of "Meg," the child of the slums, she registers what many critics will decide to be her most effective work on the screen up to date.

The story deals with the adventures of Meg, who, believing her father killed, runs away from her tenement home. She has found in a garbage barrel a torn, old volume of "King Arthur's Knights of the Round Table" and she confidently expects that somehow, somewhere, Sir Galahad will come to rescue her. Meg lands in an orphanage, climbs over the garden wall next door to the grounds of a big mansion where a fancy dress ball is being held. There she meets with Tom Merton, clad in knightly armor, and at once claims him as Sir Galahad. Meg is removed from the orphanage, wins Tom Merton's affections, exposes a crook who is about to wed her sweetheart's sister, and is eventually united to the man she loves.

With the exception of Miss Murray's rather careless makeup in the latter stage

"HONOR THY NAME"

A Five-Part Original Drama by J. G. Hawks. Produced by Charles Giblyn Under the Supervision of Thomas H. Ince for Release on the Triangle Programme, August 6.

Col. Slocum Castleton.....Frank Keenan
Viola Bretagne (The Moth).....Louise Glaum
Rodney Castleton.....Charles Ray
Rosalie Carey.....Blanche White
Mrs. Carey.....Gertrude Claire
Jack Deering.....George Fisher
Rosita.....Dorcas Matthews
The Moth's Mother.....Agnes Herring
Uncle Toby.....Harvey Clarke

"Honor Thy Name" is an entertaining and interesting picture based on a certain phase of Southern life, pride. Pride for the family name and its hold on both father and son is the basis for the story which in itself is a dignified expression of the true Southerner of the old school. The means by which the disgrace of the family name is brought about and how the woman is shown up verges on the conventional and the way the father does it savors considerably of "The Song of Songs." The tragic ending, in which the father brings about the death of the girl and himself so that the family name will not be disgraced, is decidedly effective, although a happy ending would not be out of place, for both the girl and her mother have aroused a certain amount of sympathy. It is with pity that we see her plunge to her death instead of reforming and living in happiness. The old Southern colonel in his wild youth had spurned the girl's mother, and years later his son, who is attending a Northern University, meets her daughter. The boy, like his parent, in sowing his wild oats, falls in love with the girl. His father temporarily prevents the marriage, but the girl's mother to avenge her wrongs brings it about. The boy is forced to take his wife home but she is not received by his family. After he refuses to consider a divorce the father brings about an accident which results in the death of both of them and the youth is freed to wed his childhood sweetheart.

The picture has been produced with that care which characterizes almost all of the Triangle productions and for once there is a room that really looks something like a college boy's room. The interiors are all elaborate and effective and the lighting effects and photography are on the whole very good. The detailing is above the

average but one plainly discernible discrepancy has managed to creep in; ordinary wine glasses are used when champagne glasses should be in order.

The cast is exceptionally good. Frank Keenan is typically the old Southern colonel, and his performance is most creditable, although fewer close-ups of him would not have been detrimental as his make-up is too obviously false. Louise Glaum does remarkably well in a vampire role and Charles Ray is more than acceptable as the wild college boy. The supporting players also handle their roles in a most pleasing manner.

"A TORTURED HEART"

A Five-Part Original Drama Featuring Virginia Pearson. Written and Directed by W. S. Davis. Produced by Fox Film Corporation.

Lucille Darrell.....Virginia Pearson
Leon Muller.....Stuart Holmes
Samuel Summers.....Fuller Mellicham
Rev. Joseph Lorimore.....Stephen Gratton
Hugh Darrell.....Frances Miller
Richard Martin.....Joseph Levering
Bob Saunders.....Glenn White
Marjory Lorimore.....George Larkin
Marjory Lorimore.....Marian Swaine

"A Tortured Heart" belongs to the old-fashioned type of melodrama that delighted the hearts of the loyal gallery gods who reigned supreme as critics in the days of the "ten, twenty, thirty" shows. It is an odd and not particularly interesting mixture of gushing sentiment, crudely manufactured and glaringly obvious thrills, with a seasoning of religion relieved by an occasional outburst of slapstick comedy.

Virginia Pearson is deserving of better things than the heroine role thrust upon her in this case. She battles with desperate energy through a veritable emotional gale from the first to the last reel, but not even her recognized ability and charm suffice to make the character of Lucille Darrell either attractive or convincing. Stuart Holmes, as the villain—Leon Muller—displays much acrobatic skill in the taking of numerous falls, any one of which would apparently kill an ordinary human, and the well-known Holmes's sneer is in evidence with telling effect as he lures a fair young creature to her doom. Stephen Gratton is acceptable as the Rev. Joseph Lorimore, whose penchant for quoting Scriptural texts and uttering well-worn platitudes seems to be his chief characteristic, and Marian Swaine fills the role of the singularly unsophisticated young Marjory Lorimore satisfactorily. In spite of the earnest work of the principals and their support the play drags lamentably. The atmosphere is unreal, the situations artificial and the general effect wearisome. An attempt to inject humor into the picture by having the clergyman's male servant indulge in various clumsy antics only deepens the gloom.

Briefly sketched, the story details the tribulations of Lucille Darrell, who abandons her baby on the minister's doorstep. The divine adopts the infant, who grows to maidenhood under his roof, her mother having been engaged as the Rev. Lorimore's housekeeper. Bob Saunders loves the minister's ward—Marjory—but Leon Muller, gambler and all around bad man, elopes with her. Muller ill-treats his wife, shoots another gambler in an altercation over a game of cards, is pursued by a party of avengers on horseback, and is finally slain. The secret of Lucille's life is made known to her daughter and the clergyman. Marjory turns to her faithful lover and all ends well.

There is no fault to be found with the photography, some excellent landscape views and handsome interiors being shown, combined with extremely artistic tinting. But the feature, considered from any other standpoint, is far from being worthy of the Fox studios.

"THE MARRIAGE OF MOLLY-O"

A Five-Part Drama by Granville Warwick, Featuring Mae Marsh and Robert Harron. Produced by Triangle-Fine Arts Under the Direction of Paul Powell for Release Aug. 6.

Molly O.....Mae Marsh
Mrs. Malarky, her mother.....Kate Bruce
Larry O'Dea.....Robert Harron
Danny McGuire.....James O'Shea
Joseph McGuire, his father.....Walter Long

"The Marriage of Molly-O" is a delightful picture of Irish life of half a century ago. An abundance of Irish humor in the subtitles, well drawn and picturesque characters and unique settings make the picture one of decided charm and interest. Moreover, the cast is one that can handle the Irish roles to perfection, not only looking the parts, but acting them as well. Mae Marsh is most pleasing as the young colleen. She is bright and vivacious in the part, and she typifies perfectly the girl with all the natural wit of the Irish. Robert Harron plays the role of the young Irish lover, romantic and hot-blooded, in a most acceptable manner. The costumes of the characters are very accurate, and they add considerably to the foreign atmosphere.

Throughout all the details are most accurate, and many of them are decidedly amusing. The fighting blood and other characteristics of the Irish are remarkably well shown in the scenes of the fair. A little village in itself was constructed for

(Continued on page 28)

HERBERT BRENON

ANNOUNCES THAT EARLY IN SEPTEMBER SIMULTANEOUSLY WITH THE NEW YORK OPENING OF

"THE DAUGHTER OF THE GODS"

WITH ANNETTE KELLERMAN

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"THE KREUTZER SONATA"

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 "THE CONFLICT"—Five Parts, with Lucille Lee Stewart.
 "THE SHOP GIRL"—Five Parts, with Edith Storey and Antonio Moreno.
 "THE SUSPECT"—Six Parts, with Anita Stewart.

Selig Red Seal Plays

"THE PRINCE CHAP"—Five Parts, Bessie Eyton, Marshal Nellan, Mary Charleson and George Fawcett.
 "THE VALIANTS OF VIRGINIA"—Five Parts, with Kathlyn Williams, Edith Johnson and Guy Oliver.
 "INTO THE PRIMITIVE"—Five Parts, with Kathlyn Williams and Guy Oliver.
 "AT PINEY RIDGE"—Five Parts, with Fritz Brunette.
 "THE CYCLE OF FATE"—Five Parts, with Bessie Eyton, Edith Johnson and Wheeler Oakman.

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Lubin Sovereign Plays

"THE LIGHT AT DUSK"—Seven Parts, with Orrin Johnson.
 "THOSE WHO TOIL"—Five Parts, with Nance O'Neil.
 "LOVE'S TOLL"—Five Parts, with Rosetta Brice and Richard Buhler.
 "THE FLAMES OF JOHANNIS"—Five Parts, with Nance O'Neil.
 "DOLLARS AND THE WOMAN"—Six Parts, with Ethel Clayton and Tom Moore.

Essanay Features

"ACCORDING TO THE CODE"—Five Parts, with Lewis S. Stone, Marguerite Clayton and E. H. Calvert.
 "THAT SORT"—Five Parts, with Warda Howard and Ernest Maupain.
 "SHERLOCK HOLMES"—Seven Parts, with William Gillette.
 Burlesque on "CARMEN"—Four Parts, with Charlie Chaplin.
 "THE HAVOC"—Five Parts, with Gladys Hanson.

V. L. S. E. Inc.

FEATURE FILMS

(Continued from page 24)

these scenes, and it is unusually picturesque. This and the death-bed scenes are typical of the disposition of the children of the 'auld sod.

The picture is such a novelty, and its direction and acting are so good, that it is really a shame that the story is not stronger. In fact, the story is so weak that it was necessary to introduce a number of fairy scenes to carry it out to the full five reels. These scenes, however, are most artistically done, yet they have little bearing on the advancement of the story. The theme is that of a young Irish girl and her mother, who are left penniless on the death of the father, who leaves them only a pig and a cow. The girl, Molly-O, accepts a loan from the son of the agent in order to pay the rent, but she is unable to pay it back when her pig fails to win the prize. The young man then presses his attentions, and Molly dismisses a young "Jarvey" (a jaunty car driver), in order that she might marry a man who can support her and her mother. The man, however, is not honorable in his intentions, and the young "Jarvey" is forced to save Molly. He marries her, and proves to be none other than Sir Lawrence O'Brien, the wealthy owner of most of the neighborhood.

The photography greatly enhances the natural beauty of the locale, and if it were not for the obvious padding, the picture would be a noteworthy production. S.

GENERAL FILM RELEASES

"IN DEATH'S PATHWAY"

An Episode of "The Hazards of Helen" Series, Featuring Helen Gibson. Written by S. A. Van Patten and Produced by Kalem Company Under Direction of James Davis for Release on General Film Programme July 22.

The Operator at Lone Point . . . Helen Gibson
 Dick Benton . . . P. S. Penelope
 Eleanor Burkett . . . Pearl Anthony
 Superintendent Burkett . . . G. A. Williams
 Guy Warren . . . George Routh

"In Death's Pathway" furnishes a succession of extraordinary thrills with Helen Gibson displaying her usual resourceful talents and agility. Helen tries to aid the elopement of Superintendent Burkett's daughter with the young railroad lawyer. Their plans go awry, and the fleeing daughter is brought back to home by her father on his special train. Helen and the lawyer, riding alongside the train in an auto, see the fireman and engineer thrown to the ground by an exploding steam valve. They take a short cut to the bridge over the

tracks, and Helen lets herself down until she is swaying in the air, holding the lawyer's ankles. As the racing train tears along beneath she drops to the tender, reaches the engine throttle, and brings the train to a stop. The "end of a perfect day" is in sight when she obtains father's blessing and forgiveness for the elopers. The photography is excellent throughout.

"THE GIRL AND THE TENOR"

Single-Reel Comedy Featuring Ivy Close. Written by Frank Howard Clark and Produced by Kalem Company Under Direction of Robert Ellis for Release on General Film Programme, July 28.

The Opera Manager . . . William McKee
 His Daughter . . . Ivy Close
 Signor Bologna . . . Henry Murdoch
 His Wife . . . Mary Taylor-Ross
 Hustler, a rival manager . . . Arthur Albertson
 The Hotel Clerk . . . C. D. Peruchi

This is the first of the Kalem comedy series featuring the celebrated British stage beauty, Ivy Close. The latter more than fulfills the expectations of the critics who looked forward to witnessing the screen debut of the London star. Ivy is remarkably charming in the role of the daughter of a theatrical magnate. She sets out to sign the recently arrived Signor Bologna, a foreign singer, to a contract in the interests of her parent, but meets with opposition from the tenor's jealous wife and Jack Hustler, a rival manager. Henry Murdoch does some capital work in the part of the Signor. He varies his style in the new production, and is consequently seen to good advantage. The cast throughout renders adequate support, and the comedy promises to be well received. P.

"THE GREAT DETECTIVE"

Single-Reel "Ham and Bud" Comedy Produced by Kalem Company for Release on General Film Programme, July 18.

Ham . . . Lloyd V. Hamilton
 Bud . . . Bud Duncan
 Mrs. Worry . . . Ellen Godsey
 Her Butler . . . A. Edmondson

"Ham and Bud" are seen at their best in this burlesque sleuth comedy. The story exhibits Ham as a sort of "near Sherlock," with Bud as his faithful "Watson." There are a number of mirth-provoking situations in which the famous fun partners go through all kinds of extraordinary stunts. Ham dons at least ninety-nine disguises in the course of the picture, which ends with a rough-house battle between Ham and Bud and their prey. P.

FRANK DANIELS HURT

Frank Daniels was badly hurt at the Vitagraph studios on Monday morning. He was supposed to drop from a bridge into an automobile, but lost his grip and fell to the ground, suffering a broken arm and nose. He was removed to a Brooklyn hospital.

SEES "BIRTH OF A NATION"

LONDON (Special).—An unusual coincidence happened in connection with the presentation of D. W. Griffith's "The Birth of a Nation" in England.

William Henry Hall, eighty-two years old, who was one of the four men who carried Abraham Lincoln from the box at Ford's Theatre, Washington, on the night of his assassination by Wilkes Booth, lives at Bede House, South Shields.

Mr. Hall, son of a former incumbent of St. Bede's, Jarrow, had heard of the production of "The Birth of a Nation" in Newcastle, which is about ten miles from Shields, in which the death of President Lincoln forms an outstanding feature, and he expressed a keen desire to see a dramatized version of the incidents in which he was an active participant. Accordingly Mr. Hall, accompanied by his wife, was invited to a seat in the front row of the dress circle, where, with the aid of a pair of opera glasses, he saw the pictures and read the captions with ease.

SEAY DOES FAST WORK

Charles M. Seay, general manager of the Local Film Corporation, has returned from Syracuse, N. Y., where he staged an amateur photoplay, using a cast of about 125. The cast was selected as the result of a popularity contest conducted by the Syracuse Herald, and the picture will be shown for one week, commencing July 16, at the Strand Theater.

The entire time of making the picture, developing, printing, printing sub-titles, and making a positive of 2,000 feet, consumed six days.

SKERRETT PROUD FATHER

John F. Skerrett, general manager of the Nicholas Power Company, was able to return to the Chicago Convention in time to announce the arrival of a son weighing nine pounds. Young Skerrett is doing nicely, as is his mother.

"COAT TALES" TO OPEN HERE JULY 31

"Coat Tales," by Edward Clark, will open at the Nixon Theater in Atlantic City on Monday evening, July 24, where it will play for one week before coming to the Cort Theater on July 31.

SPEC WOODS VISITS NEW YORK

Frank Spec Woods paid a flying visit to New York in the interests of D. W. Griffith, of the Triangle Film Company. After a week in town he returned to the Coast accompanied by Mrs. Woods and Mrs. W. E. Wing who had preceded him making the trip entirely by automobile. The ladies traveled leisurely, taking sixteen days from Coast to Coast.

SELIG COMPANY GOES TO COAST

On July 6 a number of Selig stars left Chicago for the Pacific Coast studios of the company at Los Angeles, Cal. Among the players were included Marshall Nellan, George Fawcett and wife, Mary Charleson, Leo Pierson, Cecil Holland and others. These players recently completed "The Prince Chap," under the direction of Marshall Nellan at the Selig studios in Chicago. "The Prince Chap" will be released as a Selig Red Seal play, through V. L. S. E., on Monday, July 24. The production, according to the Selig Company, will be among the best ever released under the Red Seal trademark, and the cast includes Marshall Nellan, who enacts the title role; Bessie Eyton, George Fawcett and Mary Charleson. Upon arrival at Los Angeles Mr. Nellan will immediately assume the direction of Tom Mix, the cowboy star, in a series of thrilling Western feature plays, including "The Country That God Forgot," and "The Light of the Western Stars," written especially for Mix by Zane Grey. Mix will be supported by an all-star cast.

"GARDEN OF ALLAH" COMING

Gabriel Pollock, scenic and art director of the Selig Polyscope Company, who has been working in Chicago in connection with the production of "The Crisis," left on July 6, for Los Angeles, Cal. Immediately upon arrival there, Mr. Pollock will begin the work of planning artistic scenes and effects for "The Garden of Allah," the forthcoming big drama. Colin Campbell will have charge of the direction.

You must read the August 5th issue of the Dramatic Mirror, with Mabel Condon's splendid presentation of Universal City, the fourth of the Mirror's Studio Series. Order from your newsdealer or direct, but read this issue.

PARAMOUNT PROGRAM

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SERIAL FILMS

"THE GRIP OF EVIL"

Three Two-Part Episodes of the Serial Produced by Balboa for Release by Pathe. Scenario by Louis Tracy.

"The Grip of Evil" gives promise of following in the footsteps of a long line of highly successful Pathe serials. Above all "The Grip of Evil" ingeniously solves the problem of having a continued strain of interest, yet each episode in itself is a separate story. The underlying theme, an attempt to solve the question as to whether humanity is in the grip of evil, pervades each episode. The various chapters are linked together by one main character, John Burton, the tenth Lord Castleton and a multi-millionaire. Roland Bottomley plays this role while Jackie Saunders, the co-star essays a different part in each succeeding chapter.

Interest is aroused from the beginning and is not only sustained but becomes more intense in each succeeding episode. Not only does each chapter have a good story but it also has one or more real thrills. The cast is more than acceptable and the photography and settings are well up to the usual high standard set by former Pathe serials.

First Episode—"FATE"

John Burton, a son of an unacknowledged English nobleman reaches manhood and secures employment in a steel foundry. A natural leader of men, John becomes the head of the union and he urges the men to strike for better wages. His ability has attracted the attention of both the owner and his daughter Mary. During the strike John rescues her from the hands of the angry mob and a slight friendship springs up between the two. Later, in order that she might get the necklace that her father had promised her, Mary gets John to unwittingly betray his trust. Then she laughs at him when he attempts to strengthen the friendship. Just as he is about to end it all a messenger informs him that he is the heir to the title and fortune of his late uncle Lord Castleton. He determines to devote his time and money toward ascertaining whether humanity is in the grip of evil.

Second Episode—"THE UNDERWORLD"

A man desperate with hunger and poverty attempts to burglarize John Burton's

home. Instead of having him arrested Burton offers the man, Drake, an ex-convict, the position of secretary in order that he may reform. To better his social position Burton takes dancing lessons and the girl whom he assists tries to blackmail him. Returning home he finds that Drake has fallen in with some of his old associates and has killed a man in a brawl. Later to keep one of the witnesses from "squealing" Drake helps him to rob his employer's safe. The safe is empty and in the fight that follows Drake kills his old pal. Burton shoulders the blame, saying that he had killed a burglar but he drives Drake from the house convinced that humanity is in the grip of evil.

Third Episode—"THE UPPER TEN"

Burton attempts to find whether conditions are the same in society as they are in the underworld. He meets Marjorie Howell, the daughter of a big financier. Her parents want her to marry him for his money and his position but he helps her to elope with the man she really loves. Dashing away to elope she and her lover are hit by a train at a grade crossing on one of her father's railroads. She is left a helpless cripple cast off socially by her parents and spurned by her lover. Burton is convinced by these facts that conditions are the same in society and that humanity is in the grip of evil.

Marjorie's attempt to rescue the gateman from the wheels of the engine on her elopement causing her to be hit by the train is without doubt the most realistic scene of its kind that we have seen. Jackie Saunders appears to have been really hit by the engine and dashed to one side.

"A TRIAL OF SOULS"

The Tenth Episode of the "Who's Guilty?" Series. Featuring Tom Moore and Anna Nilsson. Produced by Arrow for Release by Pathe.

A tragic romance of youth, which ends the question: Who is guilty for the suicide of the young girl?

Two school-mates become engaged, but their fathers are bitter personal enemies, and when the girl's father, Mason, learns that his daughter has eloped with young Fletcher, he swears out a warrant for the boy's arrest on the grounds that the girl is under age. Joe is arrested on a charge

of abduction. At the trial it develops that Rose is an adopted daughter of Mrs. Mason, and, after telling the story, the latter falls dead from heart failure. Fletcher offers to shake the hand of his enemy, but Mason refuses, and is willing to take Rose to his home on condition that she give up her husband. She refuses and leaves the court. Later, Joe goes in search of his bride, but he finds that the girl has ended her life. The story is one of the most interesting of the series, and, above all, is realistic and true to life. The cast is highly efficient in the various roles, and the settings and photography leave little to be desired.

"THE TRIUMPH OF LAUGHING MASK"

The Twentieth and Final Chapter of the "Iron Claw" Serial. Produced by Edouard Jose and Featuring Pearl White, Sheldon Lewis, and Creighton Hale. Released by Pathe.

The concluding chapter of "The Iron Claw" solves the mystery of the Laughing Mask. All through the nineteen previous episodes everybody has been wondering who that mysterious person could be. Every now and then one would think that the mystery would be solved, but not until the very end of the last chapter do we find out that the personage is Creighton Hale, who also plays the part of Davy, the secretary. Through the clever use of double exposures, in which both Davy and the Laughing Mask appeared in the same scenes, almost everybody was thrown off the right track.

The intense interest is held right up to the end. Through a confession of one of Legar's henchmen, the Laughing Mask is vindicated, and he prevents Legar's scientific assistant from poisoning Marjorie with old-age germs, which already have killed one of the men. To do this the Mask has five doubles, who appear whenever danger threatens, and when everything is cleared up he takes off his mask and permits his identity to be known, and so closes one of the finest mystery serials ever released by Pathe.

GOES WITH THANHOUSER

Jerome Beatty, a newspaper and magazine writer with wide experience in publicity work, has been made director of publicity for the Thanhoouser Film Corporation at New Rochelle, N. Y. Mr. Beatty handled the newspaper publicity for Essanay's "The Strange Case of Mary Page." Before that he was a baseball writer on the New York Tribune. Mr. Beatty has had newspaper experience in New York, Washington, Kansas City, New Orleans and Los Angeles.

CURRENT PICTURE PROGRAMMES

Criterion Theater, "Civilization."
Kialto Theater, Frank Keenan in "Honor Thy Name," Travelogue and Keystone comedy.

Strand Theater, Mae Murray in "The Dream Girl," Strand travel pictures and comedy.

Broadway Theater, Dustin Farnum in "Davy Crockett."
Lyric Theater, "America Preparing."

LINDA GRIFFITH'S CAREER

The career of Linda A. Griffith, now starring in the first feature photoplay of the Frank Powell productions, is as interesting as a chapter in one of our best sellers.

Born in San Francisco, she established quite a reputation as a child actress, appearing in amateur theatricals and later joined the old Alcazar company of that city, which has produced many of the great legitimate stars of the stage.

She appeared as an ingenue for Florence Roberts and Margaret Anglin, and shortly afterward came to New York as a refugee out of the disastrous San Francisco earthquake and fire, in which all her material possessions went up in smoke. After leaving the Coast she joined Thomas Dixon's "The Only Woman," with which she remained until her advent into the motion picture world with the old Biograph Company.

In the Summer of 1908 she played the female lead in "An Adventurous Dolly," the first picture produced by David Wark Griffith for that company, and through which she became known as the "Biograph Girl." After four years with Biograph she rested a year, traveling in Europe, and while in Europe took part in the Gaumont film of the flight by aeroplane of the late Harriet Quimby from England to France. Upon her return to this country she joined the Kinemacolor Company of America, and was featured in such productions as "The Scarlet Letter," "Everyman," "As the Candle Burns," and many others. When Kinemacolor stopped producing she rejoined Biograph, being featured in the Klaw and Erlanger productions of "Beverly of Graustark," "The Wife," "A Fair Rebel," "The Stampede," and numerous other features.

She has written many scenarios and numerous articles for *Ledie's Weekly*, and at present is writing a series of articles for *Film Fun* on early Biograph days, recounting the experiences of many of the moving picture stars of to-day who began their careers with the old Biograph.



MAURICE AND FLORENCE WALTON, Internationally Famous Dancers, Who Recently Signed a Long Time Contract with Famous Players.

COMEDY PREDOMINATES WEEK

The General Film Service programme for the week of July 24 to 29 inclusive is largely of a comedy trend. On Monday Selig offers a three part drama, "The Conflict," with Frital Brunette, Charles West, Jack Pickford, Vivian Reed, Henry Lonsdale and others in the cast. "A Cheap Vacation," a Vitagraph one reeler, will follow. Then comes the Selig-Tribune news weekly. A Biograph one reel comedy reissue, photographed at Quebec and entitled "A Sailor's Heart," featuring Blanche Sweet and Wilfred Lucas, will precede "Otto the Salesman," a one reel Lubin comedy, featuring Davy Don and Patsey de Forest.

"A Brother's Loyalty," an Essanay two part drama reissue in which Francis X. Bushman and Beverly Bayne are featured, will be the first picture offered Tuesday, followed by Kalem's "Ham's Whirlwind Finish," a comedy in one part, and "By Right of Love," a Lubin two part drama in which Velma Whitman, Jay Morley, Robert Gray and Melvin Mayo are presented.

Ethel Tetre plays the lead in "A Mix-Up in Art," a Kalem one part comedy, followed by the Essanay animated Nooz Pictorial, "The Billionaire," a three reel musical comedy in pictures with Gertrude Bambrick and Charles Malles in the titular roles will be reissued by Biograph. Harry Myers and Rosemary Theby are featured in a one reel Vim farce, entitled "Will a Woman Tell," which will close Wednesday's all star comedy programme.

Romaine Fielding, Milfred Gregory and Flora Lea are featured in Thursday's first release, "In the Hour of Disaster," a Lubin three part drama. The Selig-Tribune showing pictorially current events will precede "The Heroes," a one reel comedy of the "Plump and Hunt Series," by Vim.

The Kieckhefer Star Feature, "The Sand Lark," a three part drama featuring Henry King will be the initial release for Friday. "The Girl and the Tenor," a one reel comedy in which Ivy Close, the English beauty imported by the Kalem Company makes her debut to the American audience of theatre goers, will be released. The Vitagraph offers "A Jealous Guy," with Hughie Mack featured in a one reel light comedy. "What'll You Have," a one reel comedy of the "Pokes and Jabbs Series," by Vim, will close the programme.

John Lorenz and Anne Leigh have the stellar roles in "Repentance," an Essanay three part drama, released Saturday, followed by "It Happened in Pikersville," a one reel comedy by Lubin. "A Plunge from the Sky," an episode of the Hazards of Helen Series, follows. Tom Mix and Victoria Forde are featured in "Local Color on the A 1 Ranch," a one reel comedy offered by Selig.

LUNCHEON FOR ZEIDMAN

MINNEAPOLIS (Special).—H. A. Sherman, the local film magnate, recently entertained at a luncheon party Bennie Zeidman, Fine Arts publicity man, while the latter was on his way to New York. Prominent among the guests present were Governor J. A. Burnquist, R. J. Silberlich, Commissioner of Housing, and other political celebrities. Sherman, who controls seventeen of the middle Western States on "The Birth of a Nation," reports immense success with the Griffith production. After playing it for twenty-two weeks in Minneapolis, he reopened last week at the Schubert Theater for an unlimited return engagement.

FRANK KEENAN appears in another Kluge photoplay next week, entitled "Honor Thy Name." He is supported by a big cast, including Louise Glaum and Charles Ray.

PACIFIC COAST NEWS

BY MABEL CONDON.

LOS ANGELES (Special). All departments and productions at Universal City are running on smoothly and picking up momentum as they run. And almost any day Vice-President and General Manager H. O. Davis is expected back from New York.

Myrtle Stedman is recovered from the effects of the glare of Cooper-Hewitts, used in the many night scenes in the Morosco picture, "The American Beauty," and is again ready to take the lead in a Pallas feature.

George Periolat, the "character man de luxe" of the "Flying A" company is playing an important role in the Richard Bennett company. George L. Sargent is directing the picture.

William J. Tedmarsh, on the completion of "The Secret of the Submarine" serial at the American studio, was immediately cast for another Japanese role. Rhea Mitchell is playing opposite Mr. Bennett.

Claire MacDowell as an Egyptian

Claire MacDowell, well known to screen patrons for her splendid work with the Biograph Company, has completed an Egyptian picture at Universal City under the direction of Raymond Wells.

J. Warren Kerrigan, under the direction of Jack Conway, is finishing a "Robin Hood Up-to-Date" feature, entitled "A Social Buccaneer."

Franklin Ritchie and Winifred Greenwood, in "The Inner Struggle," entertained large attendance all week at the Garrick Theater. The picture is one of much credit to both these leads and to Director Edward Sloman.

C. Rea Berger is attaining considerable distinction in his splendid direction of Kolb and Dill on the American lot.

Grace Cunard and Francis Ford will take their Universal "Peg o' the Ring" company to Honolulu for the production of a feature picture written by Miss Cunard.

Charles Ray is playing opposite Bessie Barriscale in an Irish picture.

Ruth Stonehouse is playing the lead in "The Saintly Sinner" feature, written by Leona Hutton, who plays heavy leads in William Russell's company at the American studio at Santa Barbara.

J. Warren Kerrigan May Go East

J. Warren Kerrigan received a flattering offer from an Eastern producing firm upon the newspapers' announcement of the early expiration of his contract with the Universal Company, which will be in something more than a month.

Nell Shipman, Clarke Irvine, and Ernest Shipman were members of a Los Angeles auto party entertained on Sunday, July 9, by Mr. Russell at his Santa Barbara ranch.

The one-year-old son of Stewart Payton, director at Universal City, died last week after an illness of several months. The sympathy of the many who know Mr. and Mrs. Payton is extended them.

Hobart Henley will assume the mantle of directorship on the completion of his present Bluebird feature, "The Clique of Gold."

Fred Keacey arrived Sunday from New York, and on Wednesday, July 13, assumed directorship at Universal City.

James Young, the Lasky director, has started on the production of "Unconquered," in which Blanche Sweet is to star. Walter Long has been engaged by the Lasky Company for the support of Blanche Sweet in "Unconquered." William C. De Mille, the Lasky director, will shortly start on the production of "Anton, the Terrible," in which Theodore Roberts and Thomas Meighan will be co-starred.

Charles Clary has been engaged to play a prominent role in support of Fannie Ward, the Lasky star, in her forthcoming production.

Members of the Lasky Co. have organized The Lasky-Hughes Torchlight and Whisker Club. Crepe hair is barred.

Fannie Ward has arrived at the Lasky Studios ready for work on her next picture.

American Film Studio Activities

Lionel Barrymore has arrived ready for work. Richard Bennett is completing his

first picture. Wm. Russell is busy reading plays from which to select his next vehicle.

George Avery has made fifty-seven one reel comedies. He will do two reels hereafter. William F. Clifford and Crane Wilber will each be featured in five reel features. David Horsley has planned the erection of a large glass studio to be ready in time for the rainy season.

At the Fine Arts-Triangle Studios

Sir Herbert Tree has arrived from New York and will be directed by Director Chet Withey in a story to be decided later. Eddie Dillon is re-enacting Fay Tincher and Tully Marshall in a 50-50 division of honors in a play called "Stars and Stripes." It makes the comedy director feel patriotic.

C. M. and S. A. Franklin will film Bert McConwiller's "Two Walls." A strong company has been selected. Dorothy Gish proved her aquatic prowess recently by saving Natalie Talmadge from drowning during the making of some water scenes. Lloyd Ingraham is directing "The Incurable," in which Mae Marsh is starring.

"Hell-to-Pay Austin," written by Mary O'Connor, is being directed by Paul Powell, who chartered a special train to carry his company into mountainous locations.

Louise Glaum and Charles Ray will co-star in a forceful drama by C. Gardiner Sullivan, entitled "The Wolf Woman."

Frank Keenan will soon finish his new story, to be known by the title of "Honor Thy Name."

Clara Williams becomes a Triangle-Ince star in an Italian story, which will doubly benefit by having William Desmond in the cast. William S. Hart and End Markley are working jointly on a new big western story. Director Raymond B. West is filming what is described as a new type of story, with Charlie Ray, Howard Hickman, Charles K. French, Louise Glaum, Louise Brownell and George Fisher in the cast. Bessie Barriscale will soon be seen in another "Peggy" story from the able pen of Monte M. Katterjohn. A large fountain has been installed in the Ince-Triangle plant at Culver City.

News of the Keystone-Triangle Studios

Mack Sennett has wired special instructions for a new brand of comedy, fresh from New York's Tenderloin. Charles Murray is suspicious about comedy death scenes. He would rather lose a fat week's salary than enact one of them.

Bruno Lessing (Rudolph Block) was an interested visitor to the Keystone studios, where he witnessed Louise Foxen do some side-splitting stunts in "Pills of Peril."

Ann Little will be seen in a Western serial produced at the American studios in Santa Barbara. A fearless horsewoman, and possessing pleasing dramatic ability, Miss Little will be a welcome serial artist.

William D. Taylor is completing the five-reel Morosco picture featuring Edna Goodrich.

Ollie Kirkby is still on crutches as the

result of an accident in filming the last episode of the Kalem "The Social Pirates" serial.

Franklin Ritchie, Winifred Greenwood, and Roy Stewart attracted large numbers to the Garrick last week, where the American feature, "The Inner Struggle," was shown. Ed Sloman, director, put into it some of the most exceptional and fascinating light and rain effects the screen has known. The clever work of Ritchie, Miss Greenwood, and Mr. Stewart added to its general high standard.

Oscar Apfel, of the Fox Company, honored through Yosemite by way of a Fourth of July celebration.

Gilbert P. Hamilton, director-general of the Century Film Corporation, of Roundup, Mont., with several members of his company, came to Los Angeles last week and engaged one of the Christie company stages, "Inherited Passions," a seven-reeler, has as its cast Dot Farley, William Conklin, Frank Newburg, C. Mulhall, Alma Farley, Millard Wilson. Five of the reels are being made in Los Angeles.

William Stowell, coming unannounced into Los Angeles, found none of his friends home, the theater floor a late one, and, adopting an exceed-the-speed-limit pace, met not even a "cop," and so, disgusted, returned to Santa Barbara.

Alan Forrest, in "Glory," an independent release, in Lubin reissues and up-to-date American pictures, is on three picture-screens at once.

At the Balboa Studio

Little Mary Sunshine is having a wardrobe of fine clothes made for early release. Little Mary's preference is for rags rather than rich attire. The story is told of this little star that her debut on the stage called for the one line, "I am the bread of life." The way she said it was, "I am a loaf of bread." Director Harry Harvey and Bruce Smith are exchanging fish stories—big ones, of course; Ruth Lackaye gets all the mother roles, more than that she does justice to them; a candy firm has named a new confection for the Balboa Company.

Charles Wells was given leave of absence in order to drive in the 100-mile Fourth of July races at Santa Maria; Director-General J. P. McGowan is preparing for the Helen Holmes feature, "The Manager of the B. and A.," by the purchase of much rolling stock for his railroad feature. Jean Perkins, of Signal stock, is making a series of exhibition dives each Sunday at Hollenbeck Park; final scenes in "The Diamond Runners" were made last week by the McGowan company.

GEORGE MELFORD has just completed the production of "The House of the Golden Windows," a Lasky picture in which WALLACE REID and CLEO RINDELEY are starred.

C. ALFRED KARPEN has not gone West with the Universal forces but has transferred his offices to headquarters at 1600 Broadway.

DIRECTOR J. P. MCGOWAN, of the Signal Film Company, has just received word of the death of his brother, Sergeant Thomas E. McGowan, of the Australian Lancers, on the firing line in France.



DOROTHY GISH AND THE FINE ARTS KIDDIES IN A SCENE FROM "THE LITTLE SCHOOLMA'AM," A FORTHCOMING TRIANGLE RELEASE.

EXHIBITORS' LEAGUE CONVENTION

(Continued from page 19)

W. A. Johnston and Kendal Gillette came on from New York to represent the *News*. Of course nobody could represent *Motography* but Ed. Mock.

Messrs. Quigly and Haase did the honors for the *Herald* and Julian Johnson wandered around in the interests of *Photo Play*.

Eleanor Woodruff, fresh from a vacation in the mountains, spent two evenings in the *DRAMATIC MIRROR* booth and held the crowd in spite of the many other attractions.

"Wild" Gumming was on hand looking for the endorsement of his service by the convention and he looked until he got it.

That hospitable body of film men, the Reel Fellows, took the visitors to their hearts and entertained them right royally. The larch string of their club house hung out for the visitors and an elaborate entertainment was furnished them on Friday night.

Sidney E. Abel, of V. L. S. E., solved the mystery of the popularity of the film departments of the Chicago newspapers by giving the visiting newspaper men a luncheon at the Chicago A. C., and introducing them to the best looking, cleverest gathering of newspaper women ever assembled at one time. Among them were Luella Parsons, Kitty Kelly and Miss Jocelyn.

W. L. Sheriel of the Frohman Amusement Corp. was one of the interested visitors.

The Mutual booth was easy to identify by the imitation Charlie Chaplin, who did antics for the youngsters and fooled many of the grown ups. It was handsomely decorated and showed much thought and good taste.

Omer Doud, who recently resigned from the Kleine organization, motored from New York in time for the Exposition.

Alice Brady was one of the stars on Thursday night, as was Clara Kimball Young. Al Lichtman spent the week renewing old acquaintances and incidentally placing "How Britain Prepared."

BEECROFT.

R. E. MACALARNY ENGAGED

Robert Emmet MacAlarney, for the past two years city editor of the *New York Tribune*, last week assumed his new duties in the photodramatic and scenario department of the Jesse L. Lasky Feature Play Company.

In taking up his new work Mr. MacAlarney resigns as city editor of the *Tribune* and as president of the New York City News Association, having succeeded the late Arthur Greaves, of the *Times*, in the latter position. He continues, however, as associate in the Pulitzer School of Journalism, Columbia University, where for two years subsequent to its founding he served as one of the organizers and professors.

Mr. MacAlarney has been city editor of the *New York Evening Post* and *Evening Mail*. He has been for some years a successful writer of fiction.

The engagement of Mr. MacAlarney, who is one of the best known newspaper men in the United States, is significant of the sincere effort which the Lasky company and some of the other big producing firms are making to enlist the services of experienced journalists and novelists in the cause of better motion pictures.

Some weeks ago, when Jesse L. Lasky returned East from the studios at Hollywood, Cal., he opened a discussion which has since been widespread in both the motion picture industry and outside among the larger public on the question of better stories for the films. Having pointed out what he declared to be now one of the great shortcomings of the motion picture, particularly in contrast to the great improvement which has been made in all other divisions of the art, such as direction, photography and projection, Mr. Lasky announced that the Lasky company is seeking to meet this condition by a revolutionary movement, an effort to enlist by personal contact the services of the best writers of the present day in behalf of the screen.

That the project was timely was evidenced by the fact that during the same week that the Lasky company announced the transfer of the scenario department from Hollywood, Cal., to New York, to be in closer contact with well known contributors to magazines and newspapers, one of the big producing companies, the Famous Players Film Company, announced an offering of \$100,000 and royalties for 100 ideas for photoplays.

JAP ACTOR FEATURED

Sessue Hayakawa, Japanese screen star, who has appeared frequently in Lasky productions and was the star in the recent Paramount release, "Allen Souls," will appear soon in a feature play said to be the most elaborate in which he has appeared. It is entitled "The Honorable Friend," and it will be produced under the direction of Edward La Saint.

Hayakawa was well known on the stage in Japan before he came to this country several years ago and appeared on the Pacific coast with a Japanese troupe of players, of which Mme. Yacco was the star and manager. It was not long before he found his great medium, the motion picture, and he was featured in a big production, "The Typhoon." For the Lasky company he appeared in "The Clue," "The Secret Sin," and then created something of a sensation by his acting in support of Fannie Ward in "The Cheat." Meanwhile his popularity had grown by leaps and bounds and he appeared as a star in his own right in "Allen Souls," supported by Tsuru Aoki.

Henry B. Walthall

Soon Will Appear in a New Feature

"The Sting of Victory"

By CHARLES MORTIMER PECK

J. CHARLES HAYDON, Director



Essanay
GEORGE M. SPOON, PRESIDENT

1333 Argyle Street, Chicago

Edna Mayo

Soon Will Appear in a New Feature

"The Return of Eve"

By LEE WILSON DODD

ARTHUR BERTHELET, Director



"The Honorable Friend" will reveal Hayakawa in a part of great human appeal. The story deals with Japanese aliens who bring to this country their oriental customs and manners and who have difficulty in conforming to the occidental idea of law and honor. Since the release of "Allen Souls" the Lasky company has received from exhibitors all over the country numerous requests for information as to Hayakawa's next feature picture. It will be released on the Paramount programme soon.

THANHOUSER'S BEGINNINGS

The second picture, Edwin Thanhouse made was "St. Elmo," the first dramatization of a book ever thrown on the screen. Before he went into motion pictures, Mr. Thanhouse conducted the Thanhouse Stock company in Milwaukee for nearly eleven years. This was one of the most successful stock organizations in the United States. He put a stock company into Chicago, and gave it up only after he had made a careful study of motion pictures and had decided that in the industry was a real future.

The Thanhouse company was the leading producer among the independents when Mr. Thanhouse sold his interests in April, 1912, and went abroad for a rest. He returned in 1914, landing three days after the death of C. J. Hite, president of the Thanhouse company, which at that time was releasing through Mutual.

Mr. Thanhouse was induced to reassume command of his old organization. A month ago the Thanhouse company left Mutual and has just made arrangements to release through Pathe.

MARJORIE IN THE FILMS

Marjorie Sterrett, the thirteen-year-old Brooklyn schoolgirl, who started the *New York Tribune's* battleship fund, is now a screen actress. Miss Sterrett is said to have been inspired by the Lubin photodrama, "The Nation's Peril." A film strip of Miss Sterrett has been taken and is being shown in conjunction with the feature.

STUDIO GOSSIP

AL GREEN, Director Collin Campbell's assistant, arrived in Los Angeles the other day from Chicago, where he helped to put the finishing touches on "The Crisis," the Selig spectacular drama.

WILLIAM N. SELIG, president of the Selig Polyscope Company, gave a private exhibition of "The Crisis" in the Selig projection parlor on the afternoon of July 4. The drama was presented for the benefit of the Selig players, who worked in the production, and who left soon after for Los Angeles, Cal.

VIVIAN REED has more than a passing interest in the Mexican crisis. Her brother is a militiaman stationed at the border.

TOM MIX and his horse plunged down a cliff two hundred feet in "The Crisis."

FRITZI BRUNETTE is a firm believer in the health-giving properties of butter-milk, and—my—this beverage constitutes the main article of diet of her noonday luncheon.

LEONARD SMITH, CLAUDE MORTONSEN, GEORGE DE WITT, WILLIAM COOK, ROY OSTERMAN, JOSEPH MILLER and LESTER MARSH, all Mutual players, have answered the call to arms and have joined their regiments in the California National Guard.

FRANK POWELL is going to pass his vacation visiting Screen Clubs in a number of

cities. Mr. Powell is a charter member of the New York Screen Club.

ROSCOE ARBUCKLE, better known as "Fatty" will shortly appear in a new picture entitled "The Walter's Ball." "Fatty" insists upon his comedies being given their first showing at the Rialto Theatre for sentimental reasons, having opened that house with what proved to be one of his greatest triumphs—"The Other Man."

WILLIAM C. DOWLAN, who was specially engaged to direct Mary Miles Minter in "Youth's Endearing Charm," has finished the picture and is now producing another feature for the American, called "The Light."

MARSHALL NEILAN, director and leading man for the Selig Polyscope Company, while only 24 years of age, has had many years of experience in motion pictures. He wrote and produced "The Cycle of Fate," a very popular Selig Red Seal play, released through V-L-S-E. played the part of Clarence Colfax in "The Crisis," and produced and played the lead in "The Prince Chap," a successful Selig Red Seal Play.

For the first time since his debut in film-land, Tully Marshall is to appear in a comedy picture. He will co-star with Fay Tincher in a two-reel Triangle Comedy, written by Anita Loos.

JEAN STUART, formerly of the Vitagraph Company, has signed with the Triumph Film Corporation, in whose features she will appear under the direction of Julius Steger.

ANITA STEWART will be one of the Vitagraph attractions at the Chicago convention. She will leave here on the special train for the Windy City which General Sam Spedon is mobilizing for that occasion.

J. W. JOHNSTON, who has been playing the feature leads in current Paramount releases, such as "Out of the Drifts," "The Moment Before" and "Destiny's Toy," of the Famous Players, and "The Rose of the Rancho," of the Lasky Company, is now playing opposite Mabel Taliaferro in Metro's "God's Half-Acre."

MARY MILES MINTER is at present doing the unique accomplishment of working in two pictures at the same time. Although she has not as yet completed her first picture, "Youth's Endearing Charm," she has already begun work on "Dulcie's Adventure." The story is by R. Straus, and is being pictureized under the direction of James Kirkwood.

PEGGY HYLAND, the popular English star, will be seen in one of the principal roles in the Vitagraph production, "The Battle Cry of War."

ARTHUR ELLERY has joined the Vitagraph forces and is now directing the Frank Daniels comedies.

GEORGE REBAN has left the city for Maine, where he will pass the Summer.

RICHARD TRAVERS is being starred in a pictureization, "Lost, Twenty-Four Hours," by the Essanay Company. MARGUERITE CLAYTON and WARDA HOWARD are also in the cast.

NELLE CRAIG, the Essanay star, won the all-comers woman's half mile swimming contest at the Lake Michigan Sports Club carnival on July 8. She covered the distance in 21 minutes and 37 seconds and thereby captured the handsome silver loving cup.

HERBERT STANDING, of the Pallas Company, has seven sons and two daughters, nearly all of whom are in motion pictures, and he claims that he has to go to a different theater every night in order to keep track of their activities.

CLEO MADISON is being starred by the Universal in "The Chalice of Sorrow," a modernized version of "La Tosca."

PEARL WHITE is to be starred in a Pathe Gold Rooster Play which is now being filmed in Maryland under the direction of Edouard Jose.

CULLED FROM HISTORY

(Continued from page 17)

tution in the world devoted exclusively to the projection of motion pictures.

In March, 1896, after having taken out several more patents for big improvements on the "Theatrograph," PAUL contracted with the Alhambra Theatre, London, to have his apparatus and pictures shown as a feature for a period of fourteen days. The engagement proved so successful that it ran for four years instead of fourteen days. The first pictures shown were those of ordinary street happenings, and pictures of the Derby at Epsom Downs in 1896 were taken and shown at the theatre. These pictures could be classed as nothing other than topicals, for they contained events of the day. They were in all probability the forerunner of the comedy and the drama, as the first comedy of which we have knowledge was called "A Soldier's Courtship," and was shown at the Alhambra several months after the installation of the machine.

The French during the period of '95 and '96 also contributed largely to the development of the foundation of the motion picture industry. French inventors had improved on the existing apparatus to such an extent that by the end of the year of 1896, pictures were being released at regular intervals. The firms of Pathe, Eclair and others had their birth at that time and French comedies were regularly exported to the United States from 1897 on.

In this country, both Edison and the Mutoscope Company had made such progress that in 1897, RICHARD C. HALAMAN, of the Eden Musee, was able to begin active operations on the filming of a three thousand foot picture called "The Passion Play." This picture, which was taken on the roof of the old Grand Central Palace, was a sensation, and as the Edison feature it was shown throughout the world. A number of French comedies began to come into this country shortly afterwards and from that day to this the film industry has known no bounds.

Universal City and the actor within its gates will be Mabel Condon's next Studio special story in the August 5th issue of *The Dramatic Mirror*, the fourth of *The Mirror's* Studio series.

TRIANGLE PLAYS

Bessie Barriscale in
THE PAYMENT



A modern drama of the highest type, and by far one of the best in which Bessie Barriscale has starred, "The Payment," released July 30th, will receive more than a passing welcome.

J. W. JOHNSTON

FEATURE LEADS
Current Paramount Releases—OUT OF THE DRIFTS (Famous); THE MOMENT BEFORE (Famous); DESTINY'S TOY (Famous); THE ROSE OF THE RANCHO (Lasky); In Preparation—GOD'S HALF-ACRE (Metro).

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85 Shaftesbury Avenue

LONDON, W

MATHILDE BARING

AT LIBERTY Case DRAMATIC MIRROR

STUDIO GOSSIP

JOSEPH F. ALLMAN is building a \$40,000 moving picture theater in Decatur, Ill. Construction is now under way and the building will probably be ready for use the latter part of August.

BLANCHE SWEET has begun work in "The Unconquered" at the Lasky studios under the direction of James Young.

FANNY WARD and her husband, Jack Dean, have returned to the Lasky studios

at Hollywood, Cal., after a several months' visit in New York.

RICHARD STANTON is enjoying a short vacation at Los Angeles, having just completed his latest picture for William Fox.

HAL COOLEY has just completed work in the juvenile lead for "The Daughter of Don," the Monrovia's ten-reel feature.

WEBSTER CAMPBELL and Corinne Griffith, both of the Western Vitagraph Company, recently slipped off to San Diego and were married. They managed to keep it a secret for six weeks.

MARGUERITE CLARK's next picture, "Little Lady Eileen," requires an English rail-

FEATURES ON THE MARKET

PARAMOUNT PROGRAMME.

DATE	PRODUCER	PLAY	STAR
July 3	Lasky	The Dupe	Blanche Sweet
July 6	Famous	The Smugglers	Donald Brian
July 10	Lasky	The Selfish Woman	Wallace Reid and Cleo Ridgely
July 13	Fallas	Davy Crockett	As done by Frank Mayo and Dustin Farnum
July 17	Lasky	The Dream Girl	Mae Murray
July 20	Famous	Under Cover	Hazel Dawn and Owen Moore
July 24	Morocco	An International Marriage	Rita Jolivet
July 27	Lasky	Common Ground	Marie Dore
July 31	Famous	Hilda of Holland	Mary Pickford
Aug. 3	Famous	Little Lady Eileen	Marguerite Clark
Aug. 7	Famous	A Woman in the Case	Pauline Frederick
Aug. 10	Lasky	The House of the Golden Wind	Wallace Reid and Cleo Ridgely
Aug. 14	Morocco	The Stronger Love	Vivian Martin

V-L-B-E. INC.

DATE	PRODUCER	PLAY	STAR
July 3	Lubin	The Light at Dusk	Orrin Johnson
July 6	Vitagraph	The Conflict	Lucille Lee Stewart
July 10	Essanay	According to the Code	Lewis S. Stone, Marguerite Clayton, B. H. Calvert, and Grivney Ainsworth
July 10	Vitagraph	Fathers of Men	Robert Edeson and Naomi Childers
July 17	Vitagraph	Tarantula	Edith Storey and Antonio Moreno
July 24	Selig	The Prince Chap	Bessie Epton, Mary Chase, George Fawcett, and Marshall Neilan
July 24	Vitagraph	The Daring of Diana	Anita Stewart
July 31	Vitagraph	Hester of the Mountain	Lillian Walker and Ewart Overton
July 31	Lubin	The Light at Dusk	Orrin Johnson
Aug. 7	Essanay	The Ring of Victory	Henry B. Walthall and Antoinette Walker
Aug. 7	Vitagraph	The Alibi	James Morrison and Betty Howe
Aug. 14	Vitagraph	His Wife's Good Name	Lucille Lee Stewart

EQUITABLE RELEASES.

DATE	PRODUCER	PLAY	STAR
July 3	World	The Crucial Test	Kitty Gordon
July 10	World	The Story of Susan	Clara Kimball Young
July 17	World	Friday the 13th	Robert Warwick
July 24	World	The Weakness of Man	Holbrook Blinn
July 31	World	The Velvet Paw	House Peters and Gail Kane
Aug. 7	World	Mary Oulte Contrary	Mollie King
Aug. 14	World	A Woman's Way	Ethel Clayton and Carlyle Blackwell

PATHE "GOLD BOOTHE" FEATURES.

DATE	PRODUCER	PLAY	STAR
July 3	World	The Beloved Vagabond	Edwin Arden, Katheryn Brown Decker
July 10	World	The Light That Failed	Robert Edeson and Joe Collins
July 17	World	New York	Florence Reed and Paula Marino
July 24	World	Madame X	Dorothy Donnelly
July 31	World	Hazel Kirke	Pearl White
Aug. 7	World	The Precious Packet	Ralph Kellard and Lois Meredith
Aug. 14	World	The Shrine of Happiness	Jackie Saunders
Aug. 21	World	Big Jim Garrity	Robert Edeson and Eleanor Woodruff
Aug. 28	World	The Woman's Law	Florence Reed and Duncan McRae
Sept. 4	World	Little Mary Sunshine	Baby Helen and Marie Osborne
Sept. 11	World	The King's Game	Pearl White, George Probert and Sheldon Lewis
Sept. 18	World	The Girl With the Green Eyes	Katherine Kashner and Julian L'Estrange
Sept. 25	World	Excuse Me	George F. Marion, Geraldine O'Brien, a
Oct. 2	World	The Lone Trail	Vivian Blackburn
Oct. 9	World	A Matrimonial Martyr	Fred Paul and Agnes Glynne
Oct. 16	World		Ruth Roland

DATE	PRODUCER	PLAY	STAR
July 3	(Fine Arts)	Casey at the Bat. De Wolf Hopper.	July 30 (Fine Arts) The Half Breed. Douglas Fairbanks.
July 6	(Ince)	The Phantom. Frank Keenan.	BLUEBIRD PHOTOPLAYS, INC. RELEASES.
July 9	(Fine Arts)	Flirting With Fate. Douglas Fairbanks.	July 3 Broken Fetters. Violet Mersereau.
July 16	(Ince)	The Deserter. Charles Ray.	July 10 The Love Girl. Ella Hall.
July 23	(Fine Arts)	The Little School Ma'am. Dorothy Gish.	July 17 The Grasp of Greed. Louise Lovely.
July 30	(Ince)	The Eye of the Night. W. H. Thompson.	July 24 The Silent Battle. J. Warren Kerrigan.
Aug. 6	(Fine Arts)	Stranded. De Wolf Hopper.	July 31 The Secret of the Swamp. Myrtle Gonzalez.
Aug. 13	(Ince)	The Captive God. W. H. Hart.	Aug. 7 Love's Lariat. Harry Carey.
Aug. 20	(Ince)	The Payment. Bessie Barriscale.	Aug. 14 Bettina Loree a Soldier. Louise Lovely.
			Francella Billington and Rupert Julian.

GENERAL FILM RELEASES

DATE	PRODUCER	PLAY	STAR
Monday, July 24.			
(Bio. Release) A Sailor's Heart. Com.			
(Bio.) A Natural Born Gambler. 2 R. Com.			
(Lubin) (Title not reported.)			
(Selig) The Conflict. 3 R. Dr.			
(Selig) The Selig-Tribune. No. 89, 1916. Top.			
(Vita.) A Cheap Vacation. Com.			
Tuesday, July 25.			
(Est. Release) A Brother's Loyalty. 2 R. Dr.			
(Kalem) Ham Comedy.			
Wednesday, July 26.			
(Bio.) The Billionaire. 3 R. Com.			
(Esa.) Animated News Pictorial. Cartoon-Com.			
A scenic subject on the same reel.			
(Kalem) A Mix-Up in Art. Com.			
(Vim Feature Com.) Will a Woman Tell? Com.			
Thursday, July 27.			
(Selig) The Selig-Tribune. 1916. Top.			
(Vim) The Hero. Com.			
Friday, July 28.			
(Kalem) The Girl and the Tenor. Com.			
(Knickerbocker Star Feature) The Sand Lark. 3 R. Dr.			
(Vim) What'll You Have? Com.			
(Vita.) A Jealous Guy. Com.			
Saturday, July 29.			
(Est.) Repentance. 3 R. Dr.			
(Kalem) A Plunge from the Sky. No. 90 of the Hazards of Helen. Railroad Series. Dr.			
(Selig) Local Color. Western. Com.			

MUTUAL FILM RELEASES

DATE	PRODUCER	PLAY	STAR
Sunday, July 23.			
(Beatty) A Studio Satire. Com.			
(Gaumont) Reel Life. Mutual Film Magazine.			
(Vogue) For Ten Thousand Bucks. 3 R. Com.			
Monday, July 24.			
(Amer.) Pastures Green. 2 R. Dr.			
Tuesday, July 25.			
(Vogue) Jealousy a la Carte. Com.			
Wednesday, July 26.			
(Beatty) Gamblers in Greenbacks. Com.			
(Gaumont) See America First. Scenic.			
(Gaumont) Cartoon Comics. Cartoon.			
(Mutual Weekly) No. 82. Top.			
Thursday, July 27.			
(Amer.) Out of the Rainbow. 3 R. Dr.			

DATE	PRODUCER	PLAY	STAR
Friday, July 28.			
(Cub) The Masque Ball. Com.			
(Mustang) That Gal of Burke's. 2 R. Dr.			
Saturday, July 29.			
(Centaur) The Haunting Symphony. 2 R. Dr.			

UNIVERSAL FILM RELEASES

DATE	PRODUCER	PLAY	STAR
Sunday, July 23.			
(L-Ko) Spring Fever. Com.			
(Kex) Branscombe's Pal. 3 R. Dr.			
Monday, July 24.			
(Nestor) Art for Art's Sake. Com.			
(Red Feather Photo) Temptation and the Man. 3 R. Dr.			
(Universal Special Feature) The Adventures of Peg o' the Ring. No. 13. 2 R. Dr.			
Tuesday, July 25.			
(L-Ko) Lizzie's Lingering Love. 3 R. Com.			
(Kex) Cross Purposes. Dr.			
Wednesday, July 26.			
(Animated Weekly) No. 30. Top.			
(Gold Seal) A Splash of Local Color. 3 R. Dr.			
(Victor) Just a Few Little Things. Com.			
Thursday, July 27.			
(Big U) Prisoner's Prisoner. 2 R. Dr.			
(Imp) Was by Valor. Dr.			
(Powers) Jitney Jack and Gasolina. Com. Cartoon.			
(Powers) Creating Life from a Dead Leaf. Edu.			
Friday, July 28.			
(Big U) A Great Love. Dr.			
(Imp) The Circular Room. 2 R. Dr.			
(Nestor) The Unexpected Scoop. Com.			
Saturday, July 29.			
(Bison) For the Love of a Girl. 2 R. Dr.			
(Joker) I've Got Yer Number. Com.			
(Laemmle) The Mark of Fortune. Dr.			

PATHE EXCHANGE

DATE	PRODUCER	PLAY	STAR
Week of July 24.			
(Dr) Who's Guilty. No. 2. Welshed in the Balance.			
The Grin of Evil. No. 12. The Underworld. Dr.			
Luke Crystal Gazer. Com.			
Paper Parasols. Indus.			
Ornate Pagodas (Pict. China). Scenic.			
(Pathe) News No. 60. Top.			
(Pathe) News No. 61. Top.			

way coach, which is being built at the Famous Players studio.

MYRTLE STEWART is just recovering from eye trouble, induced by artificial lights in the filming of "The American Beauty."

AUDREY MUNSON's second picture, "The Girl O'Dreams," is rapidly nearing completion at the American studios.

OLLIE KIRKBY, the Kalem star, is again able to walk about without the aid of crutches. She recently suffered a badly wrenched knee.

GEORGE L. SARGENT has started the production of the sociological dramas in which RICHARD BENNETT is being starred by Mutual.

PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Our readers are invited to correspond with Mr. Wright.—ED

Please do not write to the editor of this department for information concerning photoplay writing contests. If you will read the motion picture publications carefully full details of legitimate contests can be obtained. These contests are very frequently enterprises of individual companies and these concerns should be communicated with for complete details. Neither can this department undertake to furnish studio addresses and market requirements. The Lord helps those who help themselves. Studio addresses can be obtained by reading the MIRROR, and other publications devoted to motion picture topics, and our space must be reserved for other purposes.

Some Good Advice

The Scenario Editor of the Keystone Company has compiled a list of Keystone "don'ts" and they are so trite that we are glad to give space to them here: Don't invent excuses, invent stories. Don't use cutbacks, go on with the story. Don't forget that dialogue does not photograph. Don't have too many characters in a story. Don't despise suggestions. Don't forget that people in Keystone comedies are human beings, even the cops. Don't borrow any stories from the magazines, we read twice as much as you do. Don't re-write old motion picture stories. Don't forget the value of a thrilling situation and remember to get suspense into your story. The thrill is never so good as when it follows suspense. Don't write stories involving brutality.

Too Many Characters

It is a grave mistake to use too large a cast in motion picture productions. A good rule for the photoplay writer, the writer doing strictly original work, to follow, is to cut down the cast of characters. A common error in motion picture production is the utilization of a long string of characters who come and go, causing confusion; it is difficult for the audience to remember their many and varied parts. Many times these characters must be re-introduced by means of sub-titles and a small cast makes for strength.

Hitching the Wagon

Many beginners and others in the photoplay writing profession hitch their plot wagons to a star and thereby blunder. These authors study the likes and the dislikes of a certain star, the character of stories in which he appears, and write with that particular player in mind. However, if the script does not please the star or the concern with which he is affiliated what then? It cannot be sent along to another market. It is done for. The best method is to write stories of such character that they will be acceptable in a number of markets, a story having a universal appeal as it were. Then if the script does not appeal to one particular concern it may be satisfactory to another.

Frame of Mind

A well-known photoplay author writes: "I have been getting into a funny frame of mind, unconsciously perhaps, but surely nevertheless. I find in free lance that I am catering almost exclusively to one market, and am fostering unfounded prejudices against the others. Maybe some of the releases of a certain concern do not please me. In any event I do not study their releases as I should and thus, perhaps, lose sales. It is natural, of course, for an author to submit most of his stuff to the company that sends him the most checks, but very often he may be seized with an idea that he knows his favorite company will not consider. Then the frame of mind. It never enters his head to develop that idea and send it to a company that might accept it and so he may lose a sale. For my part while I shall continue to cater largely to several companies I am going to overlook no more bets. If I have a script that might appeal more surely elsewhere I am going to know where to send it, for I am going to give close study to the releases of each and everyone of the dependable film concerns and forget the 'favorite' stuff."

There Are Posers

Clarence J. Caine says: "One regrettable thing about a few misguided photoplaywrights is the fact that they seem to enjoy going about before their friends and in their neighborhood or village and posing as a person not built with ordinary clay. Many of these beginners allow their hair to grow long and spend much of their time inventing eccentric things to do because they have heard this was the way of geniuses." The most capable director in motion pictures today, the man who will sooner or later achieve enduring fame, wears a battered old derby hat while directing and is just an ordinary human being. The best scenario writer we ever knew of smoked stogies, and Tennyson, the poet, smoked an old pipe. The posers, the long-haired fellows in Photoplayville, never get anywhere; the successful writers are business men and women and not those who continually tell of their "scripts being produced exactly as written" when everyone knows that not one script in a hundred is produced exactly as it is written. People who are doing the world's work have no time to pose. Windsor ties, spats, and a cane never made a good actor, and will never make a good photoplay author!

One Trouble Is

The story is the thing, the story you understand. We are of the opinion that one cause for complaints on the part of fiction writers that their work does not satisfy the film editors is that they persist in writing dialogue. The habit of descriptive writing, the carrying along of the story by clever repartee, is too strong to be overcome by many experienced writers of short stories and of novels. They simply will not understand that the motion picture producer does not care a continental for fancy or clever writing so-called. He wants the story—the plot, bare of the trimmings, rough, rude and ready if need be, but the story. When the novelist thumbs the pages of his latest fiction, maybe one of the best sellers, he cannot but believe that the same sort of stuff is just the thing for Film-land. When his carefully written story is rejected by the scenario editor, the lordly author is inclined to say "that editor is an ignoramus, the screen should be uplifted." They do say it, too! But if that self-same author would write plots, preferably in synopsis form until he has learned the art of proper scenario lay-out, his work might gladly be accepted. One cannot describe the beauties of a Spring morning, indulge in the conversation of those lovers, Madge and Joe and the seashore, etc., in a motion picture script. Madge and Joe must have some adventure; there must be action. Dialogue cannot be filmed, cannot be photographed.

Remember the Censor

Pictureplays may come and pictureplays may go, but the National and State Boards of Censors we have with us always. So it behooves the photoplay writers, real and near, to take careful cognizance of the likes and the dislikes of these august bodies. Nevertheless, the manufacturers reject many a good story because of Censorship requirements. Several cities also have an individual Board of Censorship in addition to State bodies and their policies must be observed. Anything that reflects on those in authority, the police, etc., premeditated murders; poison plots; the showing of deeds of violence; the methods of dope fiends, etc., must be handled very carefully. In stories of the "Underworld" a moral lesson must be proven in order to get by. Write the clean stuff, avoid "Underworld" atmosphere—there are too many of these film dramas as it is—and you will have more opportunities for selling your work. Safety first is a good slogan in the art of pictureplay writing as well as elsewhere. There are many good plots to be found without digging below the surface into the unpleasant and the unseemly. You can secure a list of Don'ts by communicating with the various Censor boards and these lists are good for reference purposes.

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